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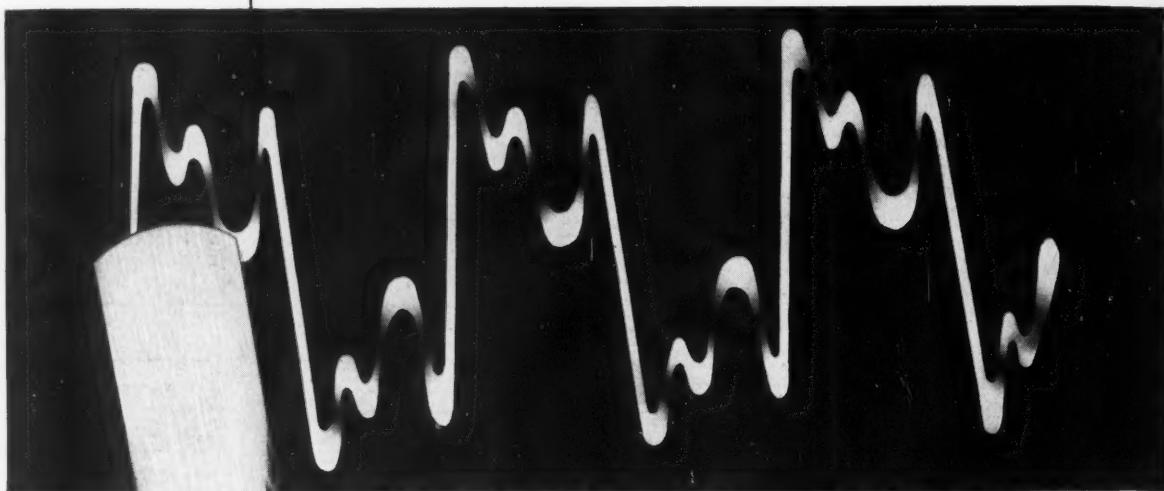
yankee in hawaii . . . a record concert

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amen and hallelujah . . . the failing of specialists

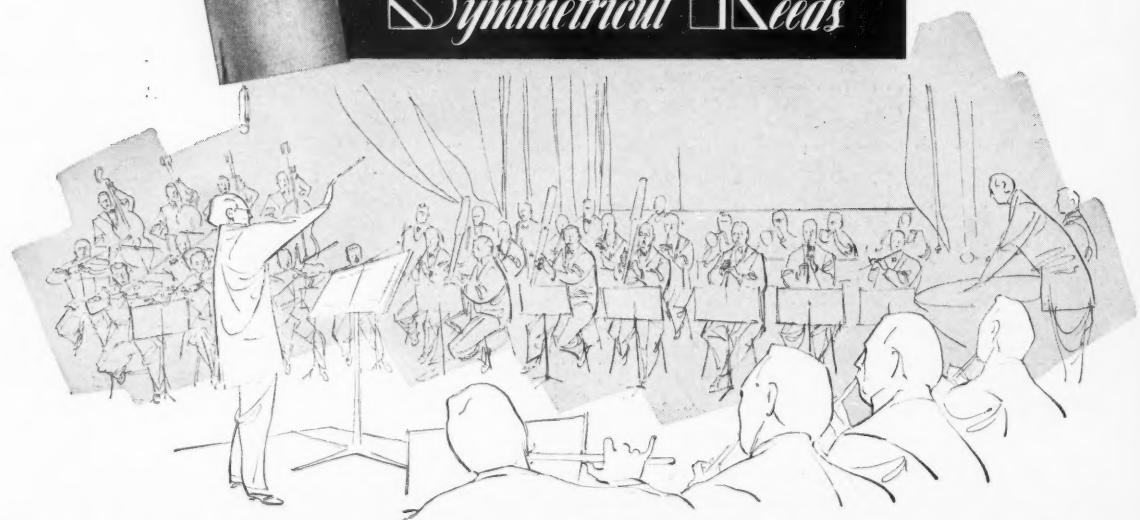
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NEW FACES In NEW PLACES

Thomas A. Green, former assistant manager of the Philadelphia Orchestra, moves to Louisiana as general manager of the New Orleans Philharmonic-Symphony Orchestra, following Alexander Hilsberg, former associate conductor of the Philadelphia Orchestra, who became music director of the New Orleans group a year ago. . . . New president of ASCAP is Stanley Adams, who succeeds Otto A. Harbach. Gerald E. Deakin is new manager of the Society's Serious and Concert Division.

Boyd Neel, one of Great Britain's leading musicians, takes over as Dean of the Royal Conservatory of Music at Toronto, Canada. Dr. Edward Johnson, Chairman of the Conservatory's Board of Directors, had filled this position in a temporary capacity since Sir Ernest MacMillan retired in April 1952. Emil Hauser, founder of the Budapest String Quartet, becomes a member of the music faculty at Bard College, Annadale-on-Hudson, N. Y., for the coming year.

Juilliard School of Music adds Dr. C. Harold Gray to its staff as Director of the Division of Academic Studies. Dr. Gray is a former President of Bard College and recently was head of the English Department at Rensselaer Polytechnic Institute in Troy, N. Y. . . . Oscar Shumsky joins Juilliard's string faculty next year, continuing his concert work also, and Frances Mann replaces Robert Hufstader as Acting Director of the Preparatory Division of that school. Hufstader moves to Rollins College at Winter Park, Florida, as Director of the Conservatory of Music and as permanent conductor of the Winter Park Bach Festival. . . . Florida State University at Tallahassee now has Manley R. Whitcomb of Ohio State University on its staff as Director of Bands and Professor of Music Education. . . . Robert M. Van Sant

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music journal

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noteworthy

CLEVELAND is having summer music after all, according to latest reports, and the concerts are strictly double-headers. The Cleveland Summer Orchestra was forced out of its regular headquarters in the dignified Public Auditorium because the building was slated for repairs this year. Somehow baseball and concert managers got together, with the result that the orchestra is now playing pop music out at the Cleveland Stadium where the Cleveland Indians swing their baseball bats. Twelve hour-long concerts will be heard before the night games. On Sundays a half-hour concert will precede the afternoon's double-header, and a half-hour program will be given between games. Concertgoers are being exposed to baseball, and since the baseball fans pay no extra for the musical portion of the program, they're staying around too. Who knows, some of them may find their way to the symphony concerts next fall. Conductor for the seventy-piece summer orchestra is Louis Lane, a young Texan under thirty who takes musical baseball in his stride and has no difficulty switching back and forth from *Prelude to Lohengrin*, "Dance with a Spanish Onion," and *Finlandia* to "Take Me Out to the Ball Game." (Just noted in *Edpress Newsletter*: "Americans are buying more tickets to symphony concerts than they are to baseball games." Well, Cleveland's licked that problem.)

A CHANGE from swing to symphony is noted in record sales throughout the country. Classical records now account for thirty-five to forty per cent of the over-all record business, compared with the fifteen to twenty per cent of five years ago. While many a long-suffering music teacher in a black moment has doubted

whether her efforts are taking hold, it would seem that people all over the country are listening to more serious music now than they did five years ago. Americans are also buying more pianos than ever. Sales during the early months of 1953 were the highest in the history of the industry.

FREE SUMMER OPERAS are being given in Rochester, N.Y., this year for the first time in the city's history. The Rochester Musicians Association is footing the bill for the orchestra and local industries and business firms are underwriting other expenses. All eight performances of the four operas are outdoors in the Highland Park Bowl, with productions staged and directed by Eastman School of Music faculty members. Operas scheduled are *La Boheme*, *Street Scene*, *La Traviata*, and *Die Fledermaus*.

A VIOLIN needs to be used, not kept under glass. In a newspaper interview, violinist Ossy Renardy deplores the habit of locking up valuable instruments in museum cases with the label "Don't Touch." His own Guarnerius, once owned by the great Paganini, gets a good workout, but its sister violin, also owned at one time by Paganini and bearing the same date as Renardy's instrument, is collecting dust and losing tone in Genoa, Italy's, city hall. Violins, it seems, warm up to people and sound much better after they've been used—at least that's Mr. Renardy's theory.

THE BAYREUTH FESTIVAL dates for 1953 are July 23 through August 23. Two performances of the *Ring* cycle and *Parsifal* are slated, with Richard Wagner's grandsons, Wolfgang

and Wieland Wagner, again acting as general managers of the festival.

AN OPERA A DAY is the motto of the Festival of Berlin, August 30 through September 20. Scheduled are the German premiere of Gottfried von Einem's *Prozess* (based on *The Trial*, by Kafka), a new production of *Tales of Hoffman*, Hindemith's *Cardillac*, and a number of operas from standard repertory.

THE EDINBURGH FESTIVAL, August 23 through September 12, bills a presentation of Stravinsky's opera *The Rake's Progress* for its first performance in Great Britain. Los Angeles Philharmonic Orchestra Conductor Alfred Wallenstein will direct the Glyndebourne Opera Company in the work. A highlight of the Scottish festival is an orchestral tribute to composers who made notable contributions to the development of violin playing during the past four centuries. Yehudi Menuhin, Giocanda de Vito, and Isaac Stern will take part. Six symphony orchestras are also to be heard during the three-week period.

PUBLICATIONS on microcards issued by the recently established University of Rochester Press include two theses on music: *The Teaching of Brass Instruments in School Music Supervisors' Courses*, by Robert Hargreaves, and *Training Requirements of Music Careers* by Everett L. Timm. Several other publications on music subjects are in preparation, and information can be secured by writing the University of Rochester Press, Micropublication Service, Rush Rhees Library, Rochester 3, N.Y.

CBS IS KEEPING its stay-at-home
(Continued on page 38)



BMI music corner

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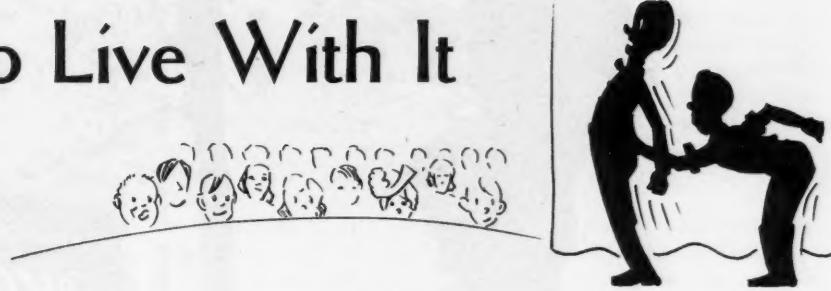
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Learn to Live With It



DORIS A. PAUL

SOME physical ailments cannot be cured by surgery or medication and the patient must learn to adjust to them—to live with them. However, physicians are sometimes able to prescribe measures to make those ailments more tolerable.

Stage fright is, to put it one way, an occupational hazard. It is something that performers—from the first grader “saying a piece” at a school program to the seasoned opera star nearing the termination of a brilliant career—must face. Caruso once said, “The artist who boasts he is never nervous is not an artist; he is a liar or a fool.” Stage fright may be classed as one of those ailments that defy cure; that one must learn to live with. A review of some of the measures used by others suffering from the discomfort caused by stage fright may be helpful to the “patients” who read this article.

Stage fright is a complicated condition stemming from a number of sources and varying in degree with the performer, the situation, and the occasion. Consequently, it is impossible to prescribe any one measure to alleviate the pain for any one individual.

The cause of stage fright seems to resolve itself into fear that the performer will not measure up to what the public expects of him, to his own standards of performance, or (among amateurs particularly) to the achievements of others appearing on the same program. His own ego, then, is what is suffering.

Doris A. Paul is a free-lance writer and a frequent contributor to Music JOURNAL.

I remember only too well from my undergraduate days the comment of a piano teacher of mine who bluntly analyzed my stage fright before a student recital and my devastation afterwards because of a poor performance: “Your feeling about this whole thing reflects your egotism. How well or how poorly you perform is not nearly as important as you imagine it to be. Your audience thinks about you and your achievements far less than you think they do.” As a budding musician, that was hard to take but very good for me.

Mental conflict arising from these feelings of fear invariably causes unpleasant physical reactions, as everyone knows. It may be interesting to compare our own particular symptoms with those of others.

Lily Pons suffers from violent disturbances in her stomach when she is anticipating a concert appearance. Julie Harris says that she has “butterflies around her heart” and trickles of cold perspiration down her back. Shortness of breath for the singer and trembling hands for the pianist and violinist, rigidity of muscles, loss of memory, palpitation of the heart, headaches, tightness in the throat are common.

Granted that the battle is tied up with the performer’s ego, it seems sensible for the stage fright victim to consciously fix his mind on something or somebody outside himself. If he is in good health and is thoroughly prepared for what he is about to do, then there is no need to worry.

George Arliss, standing in the

wings preparatory to a first entrance, invariably followed the practice of focusing his attention on rigging, lights, stage furniture — something that was somebody else’s responsibility.

Mary Martin concentrates on handwork—usually needlepoint—before time for her first entrance.

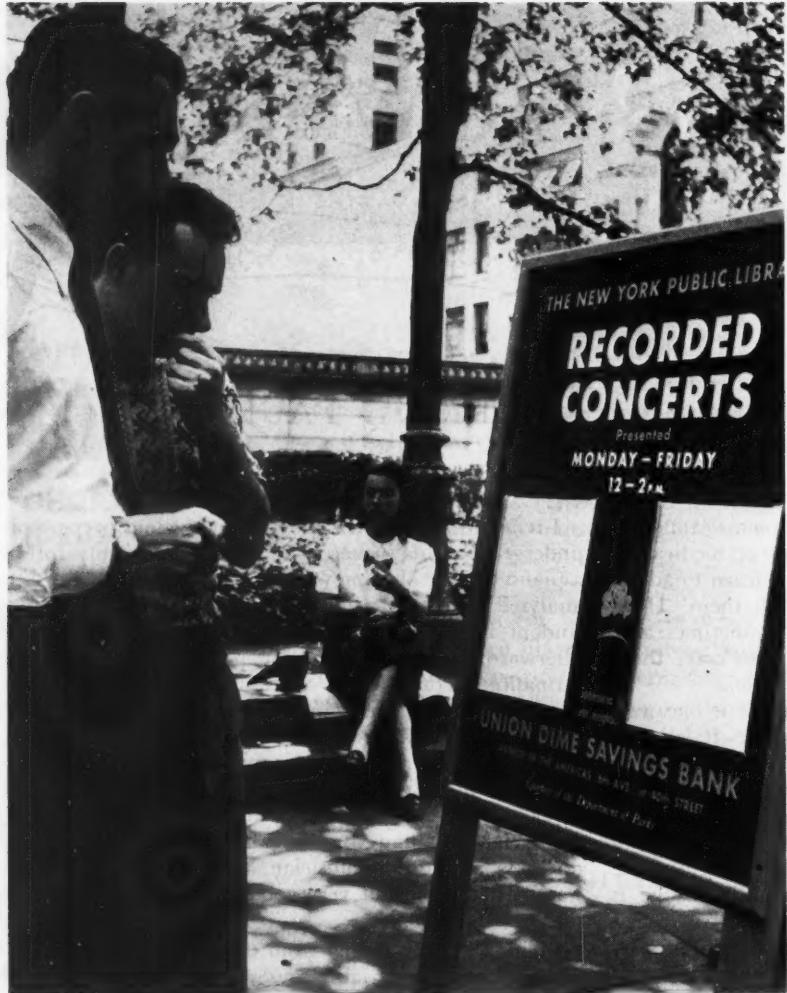
John Barrymore contended that no one could do a good job as a performer if he thought of himself all the time before or during a performance. It was his theory that the actor must have a flexible mind—as active as an acrobat balancing himself on a tight wire high in the air. To drive home his point with a cast of supporting actors in London at one time, Barrymore initiated an activity grossly misnamed: the egg game. It was far from amusing to some of the players who had been accustomed to concentrating on nothing but their own lines.

Barrymore brought to the performance an unboiled egg. At a moment when placement of actors on the stage made it possible for him to pass the egg to another, without the knowledge of the audience, he did so. It was the job of the cast to keep that egg moving from one member to another throughout the performance.

A voice teacher of mine, Eleanor Patterson, once told me about an experience she had as a young singer in a college choir—a story that illustrates the point that getting the performer’s mind off himself is to be recommended highly.

Eleanor was a contralto with a

(Continued on page 31)



It Seemed the Trees Were Singing

ALFRED K. ALLAN

THE soft strains of a Brahms lullaby blended harmoniously with the pleasantly warm July air. About a thousand people, of all ages, social strata, and cultures, sat in New York City's Bryant Park, giving rapt attention to the great master's melody as it poured forth, via a recording, from a loudspeaker nearby. The music seemed to be coming from the trees—as though Nature were conducting her own concert.

Alfred K. Allan is a free-lance writer living in New York City.

A tall, middle-aged man, Mr. Philip L. Miller, acting chief of the Music Division of the New York Public Library, the man who fathomed this dynamic plan to bring good music to the masses, stood in the shade of a tree's branches and smiled to himself. His eyes scanned the audience—office and factory workers on their lunch hours, shoppers resting their tired feet, music students and teachers—all of them apparently enthralled by the melody they were hearing. Mr. Miller thought back several years—to 1948—when the suggestion of a friend

and his own personal belief that people are interested in hearing something good started the chain reaction that has since blossomed forth into a nationally heralded program of free outdoor records concerts that yearly enriches the music knowledge of an estimated 25,000 New Yorkers.

Actually the New York Public Library's music education program started functioning back in 1936, when the library's music department began to gather together records, contributed by the major recording companies and by private

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collectors, with the intention of establishing a history of American music tastes. The records piled up over the years until the collection reached an approximate total of 10,000 selections, classical and popular. In 1947 Mr. Miller decided that this multitude of music on wax could serve a greater purpose if made directly available to the music-loving public through free public recording concerts. So in March of the next year the Music Division experimented with four noonday concerts, held in the library's lecture room, where the public was welcome. The response was very encouraging. The lecture room was filled almost to capacity at each session, and the concerts soon became an established, integral part of the library's community service program.

That summer saw the beginning of the outdoor concerts. A lecture room concert was in session one day, the audience seated around the room listening attentively to the record being spun. The recording came to an end and a little intermission was in order. During this brief breathing spell, one of the regular devotees of the programs moved up to where Mr. Miller was seated and said to him, "With the hot summer coming on, wouldn't it be a good idea to take the concert programs outdoors?" He suggested Bryant Park, which is immediately behind the library building.

The idea fired Mr. Miller's imagination and he forthwith began the detailed planning that would turn a music-lover's dream into a reality. He interested Lanny Ross, the celebrated popular singer, in the project and secured his financial backing for the first season's programs. In July 1948, utilizing several makeshift amplifiers and loudspeakers plus records from the library's collection, the outdoor concerts idea was inaugurated, with Mr. Ross personally presiding at the opening day's sessions. The idea caught on quickly and each day's session drew from 500 to 2,000 people, eager to hear the selections, which ranged all the way from the writings of Thomas Jefferson in musical form to Irish Jigs.

The technical operation of the program is quite simple. With the Union Dime Savings Bank now act-

ing as the "angel" for the project, the library has been able to install the equipment and personnel necessary for a smoothly run program of this kind. The turntables are located inside the library building and the music pours forth over a system of three amplifiers connected to the turntables. The music is brought to the ears of the listeners by way of two loudspeakers situated on the southeastern mall of the park. It is the job of one man (whose salary and expenses are paid by the Bank) to set up each day's program, operate the equipment, and post announcements of the concerts. The programs are mainly drawn from the requests and suggestions of the patrons, and according to Mr. Miller the most asked-for music is that of Mozart. A printed sheet listing the day's selections is distributed to each person attending. The concerts are run smoothly from opening day, in early July, to the season's end, usually in mid-September.

The sessions that draw the biggest attendance and provide the most memorable afternoons are the special commemorative programs. On August 2, 1951 the thirtieth anniversary of the death of Enrico Caruso was memorialized by an all-Caruso program. An audience estimated at 5,000 people, many of them too young to have heard Ca-

ruso when he was alive, sat as though under a spell as the golden voice of the Italian tenor filled the Park. One patron is quoted as having remarked, "I heard Caruso sing ten or twelve times when you had to fight your way in to see him. How that generous man would have loved the idea of this kind of concert!"

The seventy-fifth anniversary of the invention by Thomas Edison of the phonograph also warranted a special program, held on August 12, 1952. An old Edison cylinder phonograph was taken out of mothballs and exhibited at the festivities, and some old disc records were played to show the phonograph's rapid progress over the years.

There have been special programs for children and special programs honoring classical composers and artists, and there have been sessions attended by illustrious guests from the world of music, who have given freely of their time and talent for the entertainment of the Bryant Park audience.

The New York project, although an outstanding one, is by no means the only program of music advancement inaugurated by the public libraries of the country.

San Jose, California, for example, has for the last four years been the focal point of a highly ambitious

(Continued on page 33)

Noontime listeners at a Bryant Park concert.



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The Elementary Teacher's Musical Preparation

PARKS GRANT

THE musical training of the prospective elementary school teacher during her college days has always been a knotty problem. Music department chairmen in colleges have all too commonly apportioned courses for these students with no regard for the individual faculty member's capacity or sympathy, determining the assignment purely according to schedule-load. Instructors have been heard to receive this assignment with groans, and even to dub elementary education majors "the dumbbells," adding the anguished cry, "Why, they can't even *read music*; they know *nothing*!"

There is reason to believe, however, that music departments are beginning to regard these students in a more kindly, realistic light than formerly.

This writer's contention always has been that complete unfamiliarity with music should be expected as a perfectly *normal* thing with the novice elementary education major. Let the musician scrutinize his own competence in some specialized field *other than music*. A frank answer will do much to promote not mere tolerance but genuine respect for the classroom teacher, who must prepare to handle many subjects—two or three of a highly specialized nature, all adjusted to the learning characteristics of little children. It is a staggering goal to contemplate.

The only reasonable prerequisite for the elementary education student is good general intelligence and the desire to learn the fundamentals of music. We cannot assume that she elected music when

in high school, for she had no intention of becoming a *musician*; her object was and is to be a teacher of *many subjects*. Hence berating elementary education students for ignorance of music seems as unreasonable and futile as berating them for inability to paint in oils, play basketball, or teach higher mathematics.

Just what should colleges require these students to prepare themselves to do in the way of teaching music? Some college instructors maintain it is enough for them to learn by rote a small repertory of songs which are then presumably to be taught year after year by rote; or that elementary education majors should be given nothing but many "enriching experiences" (whatever that means); or that they should simply be trained to teach children how to pick up rote material from phonograph records. The last is assuredly a case of "push-button education"; a robot could fulfill such a rôle. At the other extreme we hear far-fetched suggestions that nothing less will suffice than an education almost as thorough as that given to the music specialist.

Other Requirements

Still other instructors believe elementary education students should master theory and notation plus teaching methods, and learn enough piano to be able to accompany. This seems reasonable until we discover that these novices must acquire all this skill in a one-year course meeting twice a week. Let us not deceive ourselves: this cannot be done. For proof, look momentarily at college students *majoring in music* whose principal instru-

ment is not piano (but perhaps violin or a wind-instrument), but who are voice majors. With all their background, unless they played the piano before entering college, graduation usually finds their keyboard facility one of bare ability to play simple pieces and accompaniments. School administrators sometimes protest that the classroom teacher needs to know "just a little" piano. That is exactly the extent to which the typical violin or voice major—avowedly a musician—can play the piano. Again I urge that we not deceive ourselves: no person without musical foundation can in four semester hours encompass the reading and teaching of elementary school music and also learn piano in ten easy lessons—or even twenty hard ones.

There are institutions which offer or require a year or so of piano *in addition to* (and preferably preceding) theory, notation, and methods, and which allow a total of eight or ten hours of credit. Clearly this is quite a different matter.

Elementary teachers working in the schools of one eastern city are offered a year's instruction in piano without cost; additional study, if desired, may be had very reasonably. The music supervisor reports enthusiastic response to this in-service training.

It is my opinion that the elementary education major's chief musical objective should be ability to read music. By that I mean ability to open a school songbook to a composition she has never heard, sound the pitch, and sing it. Whether this is done by syllables, letters, numerals, or directly with words seems unimportant, just so it

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Dr. Grant is a well-known music educator who joins the staff of the University of Mississippi this fall.



A YANKEE IN HAWAII

JOHN OHANIAN

IF anyone were to ask me why a couple of conservative New Englanders would throw their native caution to the winds and set off with their children for a year in Hawaii, the answer would be simple. We had taken enough from Old Man Winter to last a long, long time. What gave us the final push was the breakdown of our oil burner on the coldest day in the year, with the subsequent train of events so well known to hardy Easterners—the family huddled around the fireplace, the supply of firewood running out, and the arrival, at long last, of the repair man, after everyone had begun to turn blue. Need I say more?

That evening I announced to my wife, "If it's the last thing I do, I'm going to get away from this sort of thing for a while!" She replied, "Why not? Let's go to Hawaii." And we did! Probably most teachers who go on exchanges want to improve their background or carry the flame of education to the remote corners of the world, or study foreign customs and culture. Not me. I'll be honest about it—I wanted to go where there wouldn't be any tem-

peramental oil burners and where I wouldn't have to fight another winter.

The formula is quite simple, and I heartily recommend the treatment to any schoolteacher who feels any of the common symptoms of frustration, need of a new viewpoint, or a desire to see how it's done in other places. Credentials are sent to the Department of Public Instruction, and then you wait to hear from someone who wants to come to the mainland for a year. If you like the particular job he has, and he in turn likes yours, he sends his credentials for your board of education to approve. Of course, you've got to be lucky enough to have a board that understands the value of the exchange program.

I teach at the New England Music Camp in Maine each summer, so you might say that we went as far away in the United States as possible before starting on the long trip to Hawaii.

One of the advantages of being a music teacher is that you can use your profession in the community as well as the classroom. Violin and viola are my major instruments, and I had no trouble being engaged by the Honolulu Symphony as a violist.

This was a wonderful experience, and the six-months season went by altogether too fast. George Barati, the conductor, is a fine musician, and his work with this semiprofessional orchestra in three seasons is truly outstanding. Included in the 1952-53 programs were the *Symphony Fantastique* of Berlioz, Bruckner's Seventh Symphony, Brahms' Piano Concerto, with Grant Johannesen as soloist, Tchaikovsky's Fourth Symphony, and modern works by Schoenberg and Piston. Rose Bampton sang at a pair of concerts and was a great success.

In addition to the full 92-piece symphony, Mr. Barati conducts a chamber music group known as the Little Symphony, and I played in that orchestra as well. This group of 28 musicians played concerts in Honolulu and made two trips to Maui, a neighboring island where several concerts were given.

A spirit of democracy in action prevails at the symphony rehearsals, and working with these Americans of various ancestry was a real pleasure. The concerts are always colorful, and the custom of presenting leis to the conductor and guest artists (Hawaiian style—with a kiss) is a lovely one.

John Ohanian is music supervisor at Staples High School in Westport, Connecticut.

From the ads about Hawaii, one might gather the impression that these people live in grass shacks, play the ukulele, and dance the hula between swims at Waikiki Beach, but that would not be accurate.

Living in Hawaii is just about the same as it is on the mainland, except that the pressure to get things done is not so great. People dress more informally here, the men in bright aloha shirts and slacks, and the women in attractive summer dresses, muumuu, pakemuus, and other forms of dress handed down by their particular culture. Night life, except for tourists, is restricted more or less to weekends, because most people start work early in the morning and get through early in the afternoon, and thus can enjoy a great deal of outdoor living.

The school buildings are mostly one story, open-type architecture, and the same problem of an expanding school system is being faced by the Territory. The school where I taught, in rural Oahu, was a combination junior (called intermediate) and senior high, with about 1100 students. Built about three years ago, the music room is well-nigh perfect. It contains a large rehearsal room, large instrument storage room, an office, and three practice rooms. The schoolrooms are kept clean by the students, and although many people might disagree with me, I feel that this responsibility is fine for developing good citizenship. Each week a group of monitors is given the job of sweeping the floor, dusting, cleaning sinks, washing blackboards, and emptying wastebaskets. This work is done immediately after school each day. My last period class was a choral group of around 50, and it was surprising to see them put away 50 chairs, grab the brooms, pans, rags, and whip those rooms into first-class shape. Very seldom do you see students throwing paper around or making a mess of any kind, since they are the ones who have to do the picking up—and I never heard a complaint from any child.

The students love to play and sing. Rural Oahu has not had as good a music education set-up as Honolulu, so that most of the bands and choirs outside of the city are in the beginning stages. My predeces-

sor had left me a band—made up of first- and second-year students—which had had one year's training. By the middle of the year they were doing quite well. In addition I had two beginning band groups and two choral groups on my schedule. The school had not had a mixed choral group before, and these youngsters took hold fast. They presented a Christmas concert which was most successful. The program was re-broadcast twice, and this gave the students a wonderful boost in morale which lasted all through the year. They presented a Spring Concert in April, took part in the Honolulu Music Festival, participated in a Hawaiian Song Contest, sang for assemblies and various community events and for graduation. Music reading is out of the question; everything is taught by rote. Even the instrumentalists try to play by

ear rather than read music, and it took a little time to convince them that what was on the printed page might sound better than their own particular version!

One of the problems with the choral groups was diction. Many speak "pidgin English" outside of class, so some carryover was inevitable, producing such soul-searing effects as: "Twas da night before Christmas, an' all troo da house." However, as the year went along the diction of these pupils improved. Their enthusiasm was unbeatable, and resulted in such money-raising projects as a bake sale, which produced so many orders the first day that their goal was reached in forty-eight hours. Not to be outdone, the boys did their bit too. I was surprised that weekend by a visit from three brown, dirty, grinning young hunters, who triumphantly

Honolulu Symphony members demonstrate instruments at a children's concert.



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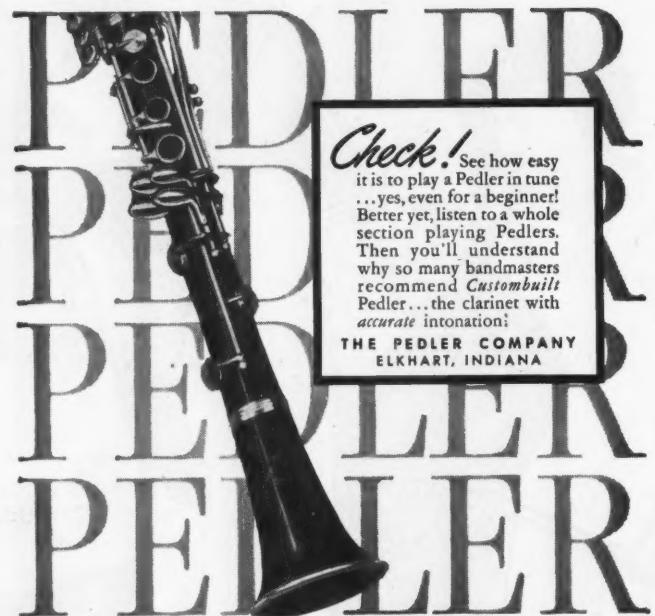
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handed me a ten-dollar bill to add to the fund, stating that they had shot a wild goat and sold it to some Filipino plantation workers who consider it a great delicacy. Other youngsters picked guavas to sell to the jelly factory. The result of the combined efforts was that we had enough money to charter four buses to take them all to the Honolulu Music Festival, where they not only joined with 800 other young singers for a concert, but represented rural Oahu, singing two numbers alone.

Cultural Mixture

The reader might well ask what happens to music when you get such a variety of cultural and ethnological aspects all mixed up in one group of people. A good example of what takes place might be a description of the last pair of Symphony concerts, when we presented Act I of *La Traviata* with chorus, orchestra, and soloists, Brahms' B Flat Major Piano Concerto, and *Tannhäuser Overture*. Picture if you can a 92-piece symphony orchestra made up of every combination of ancestry, a chorus of 60 voices, in large part Oriental, and for soloists a Korean soprano, a Japanese tenor and a Caucasian baritone. *La Traviata* was done beautifully in Italian, the Brahms was played with distinction by a Mormon from the mainland, and the conductor was Hungarian. Both the audience and the performers thoroughly enjoyed and appreciated the musical experience, and next year they will go on to bigger and better things. The people of Hawaii keep alive and respect their own cultural traditions, and at the same time are absorbing Western culture. I saw productions of *Julius Caesar* and *The Bartered Bride* with mixed casts, and except for the strangely beautiful faces, you would have thought that you were in any city on the mainland.

Many music educators have asked me what I think of the music-education program in the islands. Except in Honolulu, it is rather backward, but much is being done to solve the problem, which was aggravated by the difficult and abnormal situation existing during World War II. The University of Hawaii is doing a great deal to prepare the

(Continued on page 39)

A RECORD CONCERT

IGOR GORIN



BEFORE the advent of the long-playing record, a recording artist had no particular programming problems. A recording session would be set, he would decide what he wished to record, check with the powers-that-be to make sure it was not already in their catalogue by another artist, and go to it. He might do four, six, or eight such songs at a session, and the only decision that arose would be to see that they were coupled (that is, put back to back on a single 78 RPM platter) in such a way that there was no flagrant violation of good taste. One

would hardly, for instance, put "Casey Jones" on the other side of a recording of "The Lord's Prayer." Barring that, though, he had merely to go to the studio, sing the songs, listen to the takes, select those he wished used and go home, secure in the knowledge that the records would in due course be released as singles, one at a time.

Then the recording industry was shaken by a mighty discovery—that music could be recorded and played back on slower turntables to accommodate more music on the same size disk. Record cabinets and store shelves that had been groaning under the weight of the old-style heavy albums suddenly had their loads lightened, as a single non-breakable

Igor Gorin is a well-known concert singer who has frequently toured the United States.

disk took the place of an eight-sided album. And the catch-as-catch-can recording plans of the singer were forever at an end.

For in a single LP record that can include as many as a dozen songs, it is obvious that the singer is, in effect, presenting his home audience with a concert as surely as if they had come to a hall to hear him. He can no longer choose unrelated favorites to record. His LP record must be programmed as strategically as any concert program. More strategically, in fact, for in concert the artist, aware of his audience as an entity, can sometimes decide to eliminate a scheduled song and replace it with another if, face to face with his listeners and in a position to evaluate them as people and sense their mood, he feels it would fit the occasion better.

All this became immediately apparent when, with Allied Records, I planned an LP recording, "Your Requests," including eight of the songs most frequently requested of me by concert audiences as encores. Allied planned to make this their first release. Both they and I felt that there is no better way to try to suit a record-buying public than by recording the songs they had demonstrated time and again that they enjoyed.

First step in the process of programming the record was a careful study of my repertoire lists, on which over long years I had kept more or less careful record of the songs most frequently asked for as encores. This revealed, surprisingly enough, that even the sophisticated American audience which patronizes concerts has a deep-seated instinctive love of the reverent and the inspirational. From a long list of songs

(Continued on page 26)

MUSIC JOURNAL MAKES NEWS

CLEVELAND PLAIN DEALER

Louisville Orchestra Grant Is Great Creative Stimulus

ONE of the most amazing and salutary moves made in a long while toward the stimulation of creative music is the Rockefeller Foundation grant of \$400,000 to the Louisville Philharmonic Society. The grant is to be used over a period of four years, according to an exclusive story in the May issue of Music Journal. It provides for the commissioning of 46 new orchestral compositions each year, to be played in weekly concerts at the Columbia Auditorium in Louisville.

HOUSTON CHRONICLE
The Spotlight

A Direction-Finder For Young Mozarts

Music Journal, a publication aware of the pitfalls between the young musicians' first day at the piano bench and his debut in Town Hall, and even his success professionally, thereafter, has initiated a series of tests which sound helpful.

Recognizing Stanford University's famous Vocational Interest Tests which have furnished pointers to young people in other fields, Music Journal undertook an extension of these tests to the field of music.

Using a system of interest pattern, Dr. Edward Strong, Jr., designer of the Stanford tests, points out that in general most musicians seem to have little in common with scientists, show closest affinity in disposition and interest with copywriters, ministers and architects.

The tests show up the differences between the musicians who would do better as teachers and those who would do better as performers. Indications also are possible in the case of young musicians who should head for the administrative side of the music business.

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Les talents musicaux révélés par des tests chez les jeunes

NEW-YORK. — Partout, il y a des jeunes qui rêvent de se faire une carrière dans la musique. Mais il s'agit de les guider et de les conseiller efficacement, ce qui comporte un gros problème pour les parents et les éducateurs. C'est pourquoi on a mis au point des tests psychologiques qui permettent aujourd'hui de révéler les talents musicaux chez les jeunes.

Ces tests ont été préparés, en collaboration, par le Music Journal, scientifique et l'université Stanford. A cette dernière inst.

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MUSIC AND LIVING

NOTES FROM THE BENCH

THE solemn black robes in the picture here don't mean that Judge Charles M. Merrill is posing for a role in Gilbert and Sullivan's *Trial by Jury*. Instead, they indicate that he is a bona fide member of the Supreme Court of Nevada, the state's highest tribunal and only court of appeals from the county courts. He and two other judges sit together, *en banc*, upon all matters presented, and their decisions are the final legal word in Nevada. However, after court is over, Judge Merrill heads for Reno, thirty miles away, and another kind of activity, that of singing bass in the Reno Men's Chorus. He explains his avocation this way:

"My own recreational interest in music as a hobby dates back to my high school and college days in glee club and student orchestra (he's a University of California and Harvard Law School graduate). The Reno Men's Chorus was organized by me in 1939 and for four years I served as the group's president. In 1945, upon the loss of our professional musical director, I took over the job on a voluntary and temporary basis, which stretched to over seven years. Last fall, due to the pressure of work, I resigned as director and resumed my less arduous position in the bass section. The group is a typical business man's concert chorus, presenting standard male choral repertoire in concert twice each year. Since around 1944 it has been affiliated with the American Male Chorus Association."

Singing bass and conducting, though, are only two of his achievements. Some fifty male quartet arrangements published by the Society for the Preservation and Encouragement of Barbershop Quartet Singing in America bear his name. He also served as international president of that organization and was on its international board for sev-



eral years. On the singing side, Judge Merrill gave out with the low notes in a foursome which won recognition as the champion quartet of the Far Western District of the Society.

Charles Merrill's election to the bench of the Supreme Court of Nevada came in 1950. Somewhat reluctantly he observes that "my judicial duties necessitated a curtailment of my musical activities. This

was due in part to the fact that the court sits at the state capital, Carson City, a distance of thirty miles from Reno where I had been engaged in the active practice of law from 1931 to 1950. My interest in music as a hobby continues most actively but upon a less time-consuming and, to me, more recreational basis; a basis of participation rather than of leadership."

Heyday of the Keyed Bugle

LAURENCE TAYLOR

THE scene is Dublin, Ireland. The year is 1810. In a little room at the corner of a military barrack, a man can be seen bending over a small worktable. He is utterly engrossed in what he is doing. Suddenly he straightens up with a look of triumph, and we see what has been engaging his attention so completely. It is a musical instrument, obviously, but just as obviously one of the strangest looking musical instruments that you and I have ever seen. It is a brass instrument complete with cup mouthpiece, but the body is more like a woodwind. There are five "keys," complete with springs and pads, which cover holes set at intervals in the tubing.

The man is Joseph Halliday, and he is an important figure in the Dublin of his day. For is he not bandmaster of the dashing Cavan Militia Band? But it is not the man who holds our attention today; it is the strange looking instrument which he perfected. For Halliday's keyed bugle is destined to achieve incredible popularity during the next few decades. It is to cross the ocean to the shores of America, where, in the hands of such master performers as New England's Edward Kendall, it is to bring new prestige and respect for nineteenth century American musicians in the eyes of their European counterparts.

Brass instruments with keys are not, however, an entirely new idea. As early as 1760, a horn-player named Kölbel, who played in the Russian Imperial Orchestra, introduced several keys onto a horn. He called it the amorschall. It seems never to have taken hold with other

horn-players, however. Somewhat later, a trumpet-player in Vienna, one Weidinger by name, invented a trumpet with four, five, or six keys. This was in 1801. Weidinger's keyed trumpet, too, was a failure.

But Halliday's keyed bugle was a tremendous success. The influential Duke of Kent, father of Queen Victoria-to-be, heard Halliday play his new instrument while on a visit to Dublin and was very much taken

with its possibilities. Named the Kent bugle in honor of its new patron, the instrument was now, under the Duke's sponsorship, introduced into the English army. It soon came into general use, gained great favor, and was even accepted into the orchestra. From England it quickly spread to the Continent: France knew it as the *bugle à clés*, Germany as the *klappenhorn*.

Nowhere, however, was the new

New England's Edward Kendall, famous exponent of the keyed bugle.



Laurence Taylor, a musician and free-lance writer, is a frequent contributor to MUSIC JOURNAL.

instrument received with greater enthusiasm than in America. During the first twenty years of the nineteenth century, a number of bands had sprung into existence, particularly in New England, New York, and Pennsylvania. Most of these bands started out as predominantly woodwind: the Salem Brass Band, founded in 1806 in Salem, Massachusetts, was nearly all woodwind in its first years; New York City's famous Independent Band, formed in 1825, was built around clarinets and flutes.

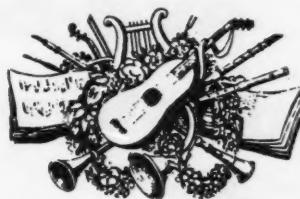
Onto this scene, with extraordinary impact, came the keyed bugle. Trills and rapid passages, diatonic or chromatic, could be executed on it with the greatest precision and ease, and it soon began to take the "lead" away from the clarinet. Indeed, so successful was the keyed bugle that during the 1830's most American bands began to change over to all-brass instrumentation. By 1837 the famous Salem Brass Band had the following instrumentation: one E-flat bugle, one B-flat bugle, one trumpet, one E-flat alto, one post horn, four trombones, one baritone, two basses, one snare drum, one bass drum.

No Woodwinds

New York's Independent Band was even quicker to eliminate woodwinds: by 1834, keyed bugles were already playing the lead parts formerly assigned to the clarinets, and the latter, together with all other woodwinds, had disappeared from that well-known band. By 1850 practically all of New York City's bands were exclusively brass. Most of the all-brass bands of this era listed a personnel of fourteen to twenty players, seldom more.

With the great prominence into which the keyed bugle had now sprung, it is not surprising to find a number of American musicians achieving wide reputations as soloists on the instrument. In fact, playing the keyed bugle proved to be a steppingstone to appointment as band director for a number of well-known soloists. Among these were Richard Willis, director of the West Point Band, Francis Morse, director of the Salem Brass Band, Frank Johnson, director of Philadel-

(Continued on page 34)



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The Road to the Future

DIKA NEWLIN

TODAY'S young composers, performers, and listeners to music are all too often reduced to a state of abject confusion as they confront the seemingly infinite variety of styles, forms, and methods produced by their distinguished contemporaries. At a very superficial glance the situation might, indeed, appear chaotic. But anyone who concerns himself seriously with contemporary music in any of the abovementioned capacities must sooner or later try to gain some sort of understanding of the basic forces which are operating to shape our art at the present time and which, I believe, are doing so far more logically than we are always willing to admit. The composer asks himself: In what style or method of writing shall I find the tools to help me say what I most want to say with my music? The performer wants to know: Of the vast amount of music being produced today, how much is worth the expenditure of time and effort which learning a new repertory requires? The listener obviously cannot listen to everything new; how shall he divide his concert-going time (or allot his record-buying budget) so that he will not waste his energies and money on trash but instead will experience a fair share of the finest in contemporary music?

Obviously there is no categorical answer to these questions. The composer, the performer, and the listener must take their chances along with the rest of the world in this age of unlimited possibilities and un-

limited dangers. And none of us—no, not even the most highly regarded critic of the most respected newspaper—has the right to claim omniscience and to say: "*This* will survive; *that* will perish." But on the basis of our knowledge of history some of us might dare, not to prophesy, but just to say: "Judging by previous experience, this is what *could possibly* happen in the future."

First of all, we should realize clearly that our particular age of music probably seems uncommonly confusing to us simply because we happen to be living in the midst of it. We look back on previous eras and find that—in the textbooks at any rate—they have nice, clear categorical titles like "The Baroque Era" or "The Age of Bach and Handel" or "The Age of Reason." How pleasant, perhaps we begin to feel, it must have been to live and work in a time when the issues at stake were so beautifully clear! How much easier the composer's lot must have been when he did not have to decide whether to be or not to be . . . atonal! But we are forgetting that the neat pigeonholes we were just admiring were fashioned, not by the artists themselves, but by the historians and theorists who, coming afterward, had to reduce seeming chaos into some sort of order, even if a rather artificial one. History books cannot include everything, so it is no wonder that distortions through omission have occurred.

But the best music historians are getting away from the idea of tagging each age with the name of some two-headed creature who never

existed in intellectual any more than in physical reality—monstrosities like Bachandhandel, Haydnandmo-
zart, Brucknerandmahler. On the contrary, as, thanks to the labors of musicologists and the collaboration of performers and recording companies, an ever-increasing proportion of the music of earlier eras is being revealed to a growing public, even the listener without pretensions to profound musical knowledge can become aware that every other musical age had just as much variety as our own. Whatever period we choose—then, as now—some composers and some theorists jealously guarded the traditions of the past and sincerely believed that any form of innovation would bring the art of music to its ruin; some experimented boldly, and were not too much disturbed if the experiments did not always turn out successfully; some strove for, and a happy few even achieved, the ideal synthesis of old and new. Some performers developed daring new systems of fingering, while others scoffed at such new-fangled ways.

Some critics were up-to-the-minute to the point of faddism, while others brought down upon their heads the lasting (and possibly not always deserved) ridicule of subsequent eras by not always immediately understanding everything new that was put before them. (We superciliously take many of these innovations for granted today; perhaps it is we who are wrong!) And the composer did not always have things his own way, any more than he does today. Some of our self-styled "geniuses" who consider themselves "crucified" if they are asked to teach traditional

Dr. Newlin is head of Drew University's Music Department and an outstanding young American composer.

elementary theory in some school that is not quite Juilliard or Harvard might stop to think that Bach did not always enjoy taking time out to discipline his anything-but-angelic little choristers at the *Thomasschule*!

It has really become too trite to say that our time is an "age of transition." After all, every age is that; musical development never really stands still (though sometimes it may seem so), so any period is at the same time a thing in itself and a transition to something else. Therefore, this expression is hardly adequate either as an explanation of phenomena of our day or as an excuse for them. I believe, however, it is valid to compare certain musical developments of the twentieth century with those which took place in the seventeenth century, when the supremacy of the medieval modes was giving place to that of major and minor. Just so, in the twentieth century, the predominance of major and minor tonality has been giving way to the use of other means of tonal organization—atonality (or, as Schoenberg preferred to call it, pantonality), polytonality, and the twelve-tone technique, also called dodecaphony. Of these schemes, the twelve-tone technique or method seems at present the most likely to furnish new resources that composers of the future will be able to use in highly individual ways to express their own personalities and ideas and to create new abstract forms.

No Tonal Center

In atonality the idea of a single tonal center is abandoned, unity is provided by subtle motif-relations, and harmony and melody rest on the basis of what Schoenberg has called "the emancipation of the dissonance"; that is, the dissonances of nineteenth century common-practice harmony are now simply regarded as more remote consonances in the overtone-series. This technique was fine for the exclamatory and hyper-personal style of German Expressionism (Schoenberg's *Pierrot Lunaire* or *Erwartung*, for example), but in the long run it proved to have certain structural disadvantages. Since the old system of tonal organization had been dissolved and nothing new had yet been put in its place, the construction of large ab-

(Continued on page 37)

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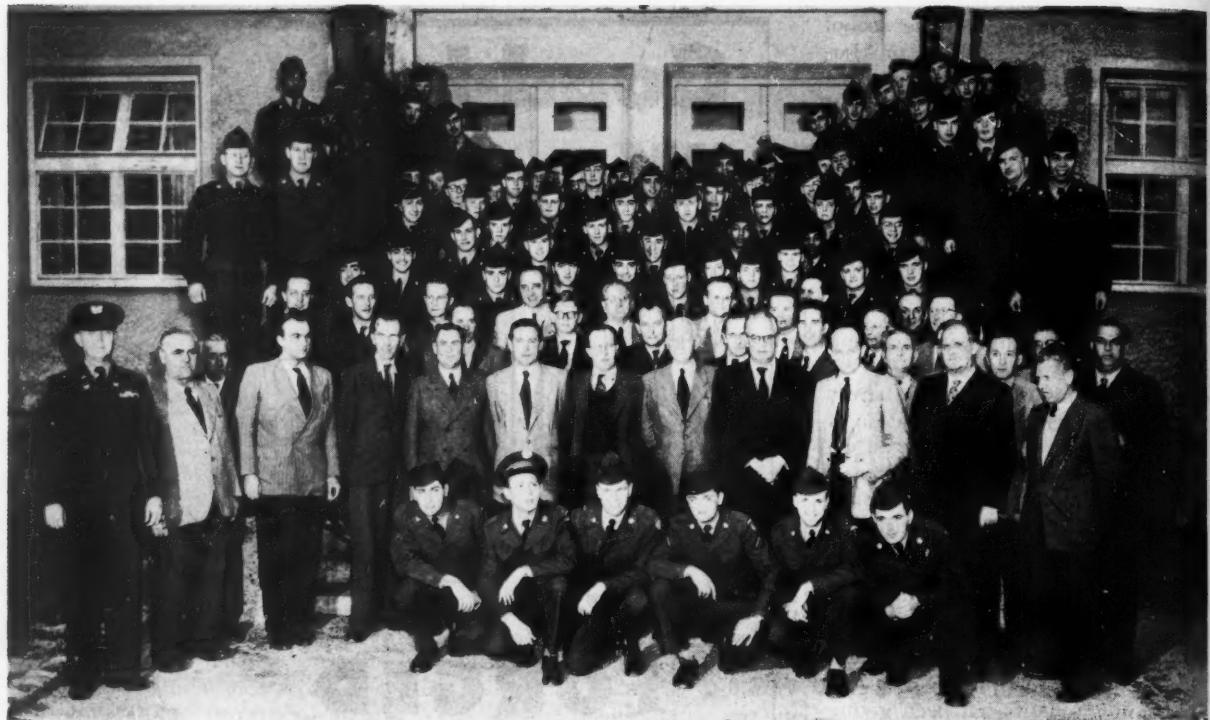


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BAND SCHOOL OVERSEAS*

WILLIAM A. MOBLEY

Commanding Officer Mobley tells the story of the 7701 USAREUR Bandsmen School which began operating late in 1947. It is a significant intermingling of American and European musicians under American leadership at the Dachau Service Center.

THE curriculum of the 7701 USAREUR Bandsmen School has always been adjusted to the needs of the bands within the Command. Presently, due to lack of skill of the replacements received, the curriculum emphasizes taking these potential musicians, who in many cases would have to be reclassified, and trying to give them enough training in three months that they may be of some benefit to a command band.

In addition to the Bandsmen Course of instruction, with which the replacement stream is primarily concerned, we have a Pre-Cycle Course of Instruction that will take the beginner from non-musical organizations and school him sufficiently that continuous and energetic supervised instruction by the

Bandleader will also make these musicians of some benefit to a Command Band. Besides these two courses of instruction we have what is called the NCO, Bandsmen Course. This group is the potential Section Leader, Assistant Bandleader, and Band Administration Group. In addition to their musical studies they are given adequate familiarization in Band Mission and Ceremonies to include Drum Majoring, Orderly Room and Administration Procedure, Band Supply Administration, Instrument Repair, and Library Procedures. In addition to basic technical subjects, the NCO, Bandsmen Course includes instruction in methods and how to organize, present and participate in choral units.

The present curriculum is as follows: All students receive daily a warm-up period, divided into in-

struments of their own family only, Section Rehearsal, a Band Rehearsal, an Ear Training Hour and a Private Lesson. If he is a good student he has an hour of supervised Individual Practice; if not, an additional private lesson. Also, each course of instruction receives a minimum of two hours music theoretical study and three hours of rhythmic drills a week. In addition, conducting and arranging are offered to those with sufficient background.

We are indeed fortunate to have on our staff 35 German professional musicians. To mention the background of two or three the following is quoted: ". . . Studied at the Munich University and the Munich Academy of Music. Was the conductor of the Cracow Symphony Orchestra for four years and was Assistant Director of Music of the Cracow Conservatory for two years." —

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"Studied at the Wuerzburg Academy of Music. Conductor of the Bamberg Theater Chorus. Assistant Director at the Erlangen University. Professor of theory and organ at the Augsburg Conservatory. Chorus conductor of Radio Munich. Music director of the Lutheran Church of St. Lucas in Munich." — "... Studied at the Munich Academy of Music and at the University of Berlin and Paris. Was conductor of the Gleiwitz and Kattowitz Theater Orchestra. Composed two operas, orchestra works, three symphonies, piano sonatas and more than 300 songs." However, we do not wish to sell our Enlisted Cadre short. The following are three comparable backgrounds: "... Head of the theoretical department. Has a Master's Degree from Drake University where he was an honor graduate." — "... Is an honor graduate from the University of Rochester, N.Y., and has a Master's Degree in Music from the Eastman School of Music. Subject EM has taught a year at this school plus two years director of the University of Rochester Choir. Has also played two years with the Rochester

Philharmonic Orchestra, and is a member of Phi Beta Kappa." — "... Is chief flute instructor and student band conductor of this unit. Plays and is capable of teaching piano, accordion, trumpet and violin. Studied ten years at the University of Naples, Italy, and has an American equivalent of Master's Degree from this school of music. Was commissioned three summers by the Italian Government to direct a government sponsored orchestra and band that toured the country." These enlisted instructors are particularly valuable to the school for they bring with

them from the better universities and conservatories in the States their own experiences plus the latest pedagogic methods.

With this highly qualified faculty we are able to maintain at the school a symphonic band and a small symphony orchestra. Practically all of the instructors double a string instrument making this possible. Each Friday afternoon we have a Music Appreciation hour at which the Faculty Band and Orchestra perform alternately. This affords the students the opportunity to hear standard

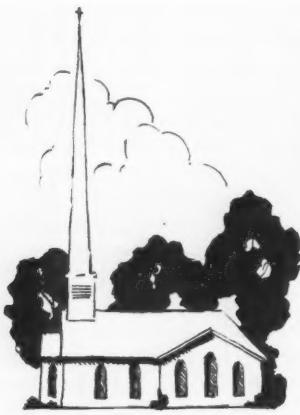
(Continued on page 37)

A woodwind ensemble at Dachau→



Below: Pfc. Lucien P. Stark of Peru, Iowa, conducts the student glee club.





Amen AND Hallelujah!

RALPH FREESE

THE pastoral prayer that Sunday morning had been a soul-searching one; one which reached deep into my inner consciousness and healed wounds and sores which had been festering and torturing me all week. God seemed to be speaking directly to my heart and mind through the voice of my minister. The air about me was charged with a peace and calm which had been missing from the Sanctuary when I came into it that morning. I was filled with the knowledge of God's mercy and love, when . . . wham!

The organ gave out with a big chord and the choir leaped into the tail-chasing rounds of Stainer's "Sevenfold Amen." It was sevenfold all right. I got out the hymnal and counted them! Yes, there were seven amens in each voice part, but they came in at such odd times in the music that they seemed like seventy times seven. I was jerked back into the horrible reality of man's nearness and God scurried back to His heaven . . . to escape the sound I am sure. Gone was the peace from my heart and I did not experience that close-to-God feeling again during the service. I never before realized how harmful music could be. I like the Stainer setting very much when it is properly integrated in the service.

We sang other amens at the end of each hymn. The choir sang three amens to finish their anthem, and they were wonderful because the anthem was dynamic and strong. Then the choir sang a threefold whooper-dupper at the end of the

service after the benediction. Nobody listened to it, for the minister, God love him, was sprinting down the aisle to get to the vestibule of the church before the choir got through.

How many amens had we heard during the service? Too many, I thought, and what in heck did the word mean anyway. That afternoon I opened Mr. Webster's vast tome and looked up the dictionary meanings. Then I got on the phone and made an appointment with my pastor. And here is the conversation which we had the next morning:

"The practice of more or less indiscriminately singing 'Amen' during the worship service is unfortunate, and the practice of throwing it in at the end of every hymn is unmusical, illogical and unscriptural," the minister said in answer to my rather cynical question, "Why do we have so many amens during a worship service?"

"Let's take hymn singing first," he went on. "I personally deplore the use of the amen after every hymn and I say that it is unmusical because it tends to end every tune similarly, to the utter destruction of the dominant idea of the text and music of the composition."

An Anticlimax

"Most of them are heavy and solemn. They seem out of place in a joyful hymn," I ventured.

"You are right. Every hymn has its appropriate ending. Tack an amen onto it and you have an anticlimax because it adds no musical thought, carries out no idea, embellishes no concept expressed in the

hymn. The amen in that case is like hooking a decrepit luggage-trailer with a flat tire onto a spanking new Cadillac car." My pastor leaned back in his upholstered chair, thinking no doubt of his 1941 Chevy.

"The way the congregation sings the amens is unmusical and not very complimentary either to the composer or to God himself," I complained.

"Congregations seldom sing amens as if they meant them. The sound fizzles out, uncertain and unhappy. You should stand in my place in the pulpit and listen sometimes. If the amen were part of the body of the tune, it would be sung with animation and with a sense of musical rightness; but to tack another tune of two syllables on after you are through . . . what kind of goings-on is that?"

"Just what does amen mean anyway?" I asked.

"I was coming to that next. I say that the indiscriminate use of the word is illogical because it either signifies a prayer or is an ejaculatory assent (yea, man) by one party to what another has said. If it's a prayer, let's use it only for prayers. What would you think of a cop who would yell at you, 'Pull over to the curb . . . Amen?' It's sort of ridiculous to sing full-voice, 'Onward Christian Soldiers' and tack on a puny, half-whispered amen. I think that when you string on a fade-out amen people tend to forget the purpose of the hymn which has just been sung. The amen if used seldom and right would be full of power." The minister closed his eyes as if he were thinking how wonderful Stainer's "Sevenfold Amen" would sound at

Ralph Freese is a free-lance writer who lives in Long Beach, California.

the end of Psalm 71:

And blessed be His glorious name forever; and let the whole earth be filled with His glory.

When he didn't continue, I said: "It seems to me that the word today means nothing more than, 'Well, we're through' to most people. Maybe we should use that instead of 'Amen.' Or . . . well, why should we always have to cue everyone to the fact that we're through with a prayer or a hymn?"

My pastor laughed.

"Wasn't there a third thing?" I asked.

"Yes," he answered. "I said that when it's used like that it is unscriptural."

"Unscriptural. How come? Isn't it in the Bible?"

"Of course, but, it's found in only a few places in the Bible and only a few times in the Psalms. God's people didn't think it absolutely essential either to prayer or to praise. It's great use was to emphasize something or to affirm or assent. It was a powerful and dignified word . . . to be used only on great occasions. It wasn't to be thrown around needlessly, or yanked from its scriptural use; hooked onto all prayers; sewed onto hymns. It wasn't a charm or a trick word used to produce devotion. Thank goodness we don't have amen-corners in our churches anymore."

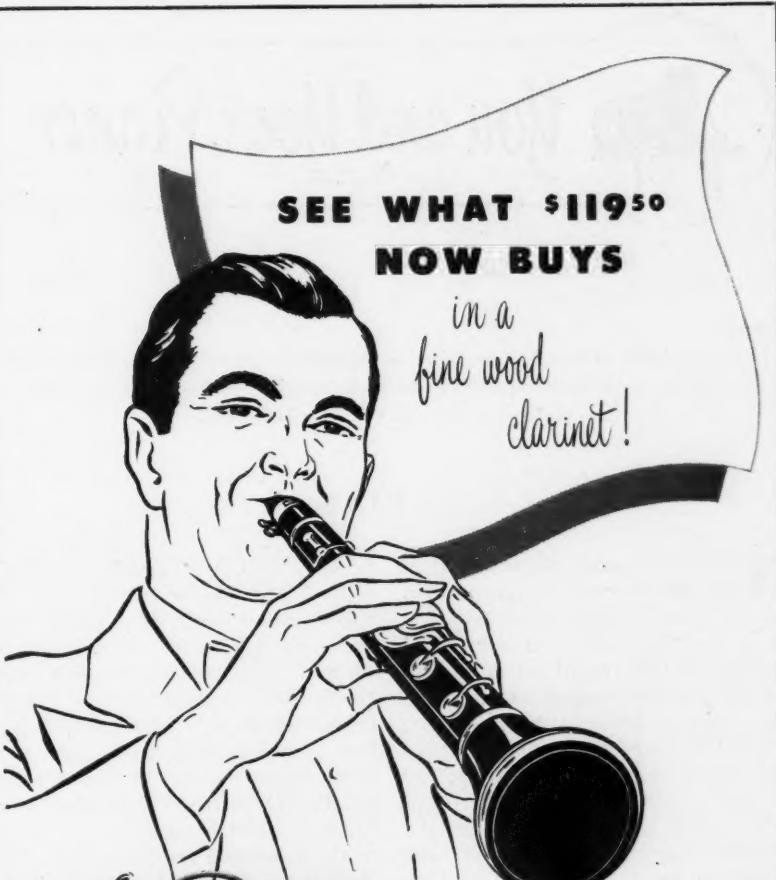
"Two great musical examples from oratorios will explain how I think the word should be used: first, the 'Amen-Hallelujah' chorus from Gaul's *Holy City*, and second, the great 'Amen' chorus from Handel's *Messiah*. The latter, which is perhaps misunderstood by most singers, is a great exultation or jubilation over the amazing glories of the incarnation. How far are these two great examples in the use of the word from the small use of amen as a postscript to a hymn or prayer!"

"You seem to have thought a lot about this," I commented. "Do you have any substitute for the word?"

"In choir prayer-responses, no. Just more discrimination in the choice of settings of the word . . . sincerity without loudness or bombast. I wouldn't substitute anything

(Continued on page 35)

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TUNING

THE most common service which the piano needs is tuning. This is the process of adjusting the tension of the strings to the equal tempered scale based on A-440 cps (440 cycles per second) pitch. As the first step in accomplishing this the technician proceeds to "lay the temperament" or "set the bearing," or in other words sets the pattern of the equal tempered scale for the surrounding octave. This is the basis on which he builds when he tunes the piano. The piano is a fixed-pitch instrument and the tuning must be so adjusted that the results will sound harmonious in all key signatures.

Prior to the early eighteenth century all string keyboard instruments were tuned to the meantone scale. By this method they sought to eliminate the roughness or "wolf tones" of the interval of thirds. The meantone tuning limited the performer to a few relative keys. For example, if the composition was written in the key of C, he could modulate to the key of D (two sharps) and to the key of B flat (two flats) with comparative smoothness of intonation. Beyond this it was necessary to retune the instrument for the desired key. It is interesting to note that in the music of the sixteenth and seventeenth centuries the modulations were few and uncomplicated and usually to a relative key. This method of tuning was in general use for a period of two hundred and fifty years.

As music became more complicated and used modulations to all keys, a new method of tuning was

needed, and the equal tempered scale, based on the twelfth root of two, was developed. The use of this equation makes each semitone equidistant. This pattern requires that the fourths, major thirds, and major sixths be slightly sharpened from the pure interval, and that the fifths, minor thirds, and minor sixths be slightly flattened from the pure interval. The freedom of this scale made it possible for John Sebastian Bach to write his forty-eight preludes and fugues in all keys.

Today our authorized pitch is A-440 cps (at 72° Fahrenheit), but through the years it has varied up and down. Because of the lack of standardized measurement and their lack of permanence, we have no record of the pitch of early stringed instruments. However, Herman R. F. Helmholtz, M.D., in his monumental work *Sensations of Tone*, has given us a study of organs as early as 1861. Because the foot measurements differed from country to country, the pitch of organs varied. The lowest church pitch listed for A in 1648 was 373.7 cps. By 1754 the Dresden organ was A-415 cps. The rise in pitch began at the Congress of Vienna in 1814, when the Emperor of Russia presented new and higher pitch wind instruments to an Austrian regiment of which he was a colonel. Gradually, in Vienna, the pitch rose from A-421.6 cps (Mozart's pitch) to A-456.1 cps, nearly three-quarters of a tone. The rise spread throughout Europe, and when the pitch reached A-448, at the Paris Opera in 1858, the musical world took fright. In

the United States, the Mason and Hamlin Company in 1868 was using A-435.9 cps, but in Boston and New York, organs were pitched as high as A-450.9 cps. The highest pitch recorded for the United States is the Steinway pitch of A-457.2 cps and A-460.8 cps for a fork belonging to a Mr. Spice in 1880. Finally, the American Federation of Musicians in 1917 adopted A-440 as their standard. In 1923, the same pitch was adopted by the Piano Manufacturers Association. The United States Bureau of Standards broadcasts over WWV shortwave 2.5-10-15, etc., megacycles the note A-440 twenty-four hours a day. It shares this broadcast the last half of every fifteen-minute period with 600 cps, which is used for checking in the radio industry.

It is interesting to note that high pitches were not feasible for the keyboard stringed instruments until the development of the iron plate, better case manufacturing technique, and the development of high tensile steels for strings. Immediately after these were developed, higher pitch experimenting in the piano field began.

I cannot stress enough the importance of your keeping the piano and other instruments tuned at A-440. Let us all do what we can to acquaint our music students with the standard A-440 pitch. Almost all pianos built in the last forty years have been designed for that scale and sound better at that pitch. It has been my experience that 90 per cent or more of all the pianos that I tune for the first time are one to three half tones below the standard pitch of A-440, and I do not think my experience is out of the ordinary. This condition is mostly due to neglect on the part of the owner, or, I am sorry to say, to the slipshod work of unethical tuners who would rather earn their money easily by tuning the piano at the pitch they found it and be done with it. I have found pianos of advanced piano students a whole tone below pitch. Isn't it a waste of money, time and musicianship to study for eight years on a piano a whole tone below pitch and badly out of regulation?

It is my practice to tune all pianos to A-440 pitch, and I will not service an instrument unless this is agreed to.

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CORNET PRODIGY is what they're calling 13-year-old Ken Schubert of Warsaw, Indiana, who thrilled the judges at a recent district music contest.

Ken played the difficult "Introduction and Fantasy," by Bernard Fitzgerald, and comments of the judges were unanimous in their praise.

Master Schubert is a student in the Warsaw Junior High School, but is so proficient he plays with the Senior Band under the direction of Basil O'Reilly. His private teacher, who also believes Ken is "one-in-a-million," is Keith Ecker, formerly with the Kay Kyser band.

Both Ken and his teacher play Martins, preferred by virtuosos throughout the nation.

For complete information about the Committee Cornet, write the *Martin Band Instrument Co., Elkhart, Indiana*.

RECORD CONCERT

(Continued from page 13)

I finally selected four that were either reverent or inspirational, two that were romantic, one that was adventurous, and one that was nostalgically sentimental. "Just for Today," "Jesu Joy of Man's Desiring," "The Blind Ploughman," and "The Lord's Prayer" made up the first of these groups; "Sylvia" and "Had You But Known" were romantic love songs, "The Song of the Open Road" represented the element of adventure, and "Vienna, City of My Dreams" was nostalgic and sentimental.

It is essential in planning a series of songs for such a record to have due regard for variety of subject matter so that there can be change of pace as well as variety of key, mood, and tempo. This, of course, is equally true in planning a concert program. But there is more leeway in planning a record. Whereas one would start a concert with a warmly tender number or a softly delicate one, there is no need for doing so on a record. One starts a concert on a more or less subdued note and builds to a climax in each group, carrying the audience along so that the preoccupations of the world outside the concert hall gradually desert them.

Your record listener is already "set" to hear you, or he would not have put your recording on the machine. For this reason, there is not the same insistent need to vary the quality of song within each group as in a concert performance, and if you wish to sustain the mood you have created there in your listener's living room you may do so with a song of similar quality or subject. This, of course, is what accounts for the success of many albums dedicated to a single category—western songs, love songs, operatic excerpts. However, there is no compulsion for the recording artist to make such categorical albums. In my opinion, whether the decision is to continue or contrast a mood or subject matter in the selection of songs, the singer is always wise to change at least his key in successive numbers (either in concert or on a recording) to avoid musical monotony.

Unlike the confused person of whom it is said, "He doesn't know

which side is up," there is actually a Side 1 and a Side 2 to a recording. To the extent that the record-owner is influenced by these numbers, the artist's intention for the recording as planned can be realized. For those who disregard the numbers, any unesthetic effect is at least not the recording artist's fault.

In programming "Your Requests," since so much of the material had a sacred quality, obviously the only place to put the joyous, lusty "Song of the Open Road" was at the beginning, a choice of place I would never have made in a live concert. "Sylvia" and "Vienna, City of my Dreams," diminished gradually the boldness of the opening note it struck, so that the final song on the first side, "Just for Today," was arrived at in a gradual diminuendo of excitement. Side 2, which contrasts an initial sacred song with an inspirational one ("Jesu, Joy of Man's Desiring," and "The Blind Ploughman"), goes on to include a gentle love song ("Had You But Known") which forms an effective bridge between the first two numbers and the concluding "Lord's Prayer."

Recording a group of songs selected on the basis of frequency of requests from listeners, was dictated to some extent by the former listeners themselves. Programming such a record therefore presented a more difficult problem than generally confronts the singer, who otherwise has only himself to consult in the selection of his material.

For a singer, LP recordings are a way of making permanent his artistic aspirations. With the wealth of musical beauty song writers of all nations and ages have bequeathed us, it is possible to bring the joy of full concerts, carefully planned, to a wider audience than ever the artist can reach in person.

This, it seems to me, is the new opportunity LP records give the concert artist: To offer to his listeners as a jewel he has polished lovingly, repeated hearings of full concert programs which they might not have an opportunity to hear in person. It is also the medium which, by familiarizing more and more people with music, will insure continued interest in live performances no matter how many recordings an artist may care to make.

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VOCATIONAL INTEREST RESEARCH

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See page 14

CONTESTS AND COMPETITIONS

Michigan State College Centennial Music Contest, for college march and college song. Open to all composers including present students, alumni, faculty, and organizations of the college. An entrant may compete for more than one prize and more than one entry from an individual will be accepted. Each composition will be assigned a number for identification. First prize in each category is \$200 and total prizes amount to \$1,000. Contest closes January 1, 1954. Judges will be James Melton, Arthur Fiedler, Paul Lavalle, Henry Weber, and Fred Waring. Official entry blanks may be obtained by writing Michigan State College, Centennial Music Contest, Post Office Box 552, East Lansing, Mich.

Phoenix Symphony Guild Competition. An award of \$600 will be given for a symphonic composition approximately twenty minutes in length for use by standard symphony orchestras. The contest is open to resident United States composers, and the winning work will be performed during the 1953-54 season by the Phoenix Symphony under Leslie Hodge. Manuscripts should be submitted before August 30 to the Phoenix Symphony Guild, 19 East Coronado Road, Phoenix, Ariz.

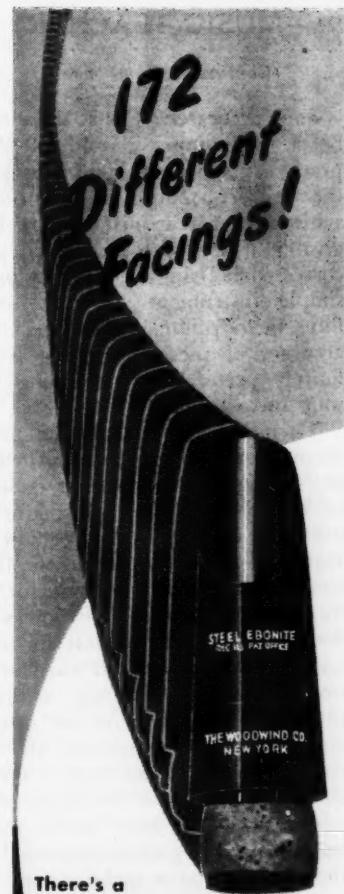
The American Guild of Organists Contest. A prize of \$200 will be awarded to the composer of the best organ composition submitted by any musician residing in the United States or Canada. Works in the larger forms, such as sonatas, suites, and so forth, will not be considered, since the aim is to find a composition that combines musical excellence with practical length and usefulness. The winning piece will be published by the H. W. Gray Co., Inc., on a royalty basis. The board of judges includes Harold Friedell, Leo Sowerby, and Everett Titcomb. The manuscript must be signed with a nom de plume or motto and with the same inscription on the outside

of a sealed envelope containing the composer's name and address. Manuscripts must be sent to the American Guild of Organists, 630 Fifth Avenue, New York 20, N. Y. Return postage must be enclosed. The contest closes January 1, 1954.

The Mendelssohn Glee Club Contest. A cash award of \$100 will be given by the Mendelssohn Glee Club of New York City for an original chorus for male voices or male voices with solo or soli, with or without accompaniment. The contest is open to any citizen of the United States except members and staff of the Glee Club. Each composer may enter one composition only, and the work shall not be of more than six minutes duration. Text may be written by the contestant or chosen from the writings of an American author or from the Bible. Contest blanks and information may be obtained from The Mendelssohn Glee Club, 154 West 18th Street, New York 11, N. Y. The contest closes September 1, 1953.

Capital University Chapel Choir Conductors' Guild Competition. Annual anthem competition is open to all composers. Anthem should be suitable for average church choir. Complete contest rules may be obtained by writing Everett W. Mehrley, Contest Secretary, Mees Conservatory, Capital University, Columbus 9, Ohio. Contest closes September 1, 1953.

Student Composers Radio Awards Competition. A total of \$7,500 prize money with a first prize of \$2,000 will be awarded, the money to be applied for tuition and subsistence. Judges for the 1953 competition include William Schuman, Earl V. Moore, and Henry Cowell. Contest is handled through music schools, colleges and universities. Official rules, together with entry blanks, are available from Russell Sanjek, Director, SCRA Project, Fifth Floor, 580 Fifth Avenue, New York, N. Y.



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MUSIC TEACHER

(Continued from page 9)

is done accurately. That there may be a preliminary period of slow practice is to be expected, provided the correct tempo is eventually achieved. A few mistakes are forgivable if they are recognized and corrected. Using the piano or a simple instrument (tonette, song-flute, melody-flute, etc.) to check the accuracy of the sight-singing is infinitely preferable to learning the song incorrectly.

To me this represents the minimum for a general classroom teacher. Although it is modest enough to be achievable by the majority, seasoned musicians do not always appreciate what a real accomplishment this represents for a novice. At the opposite extreme are those who doubt if it is ever possible for anyone short of a genius to learn notation purely by singing, without previous instruction on an instrument which can materialize the abstract symbols of the staff. Those who look with favor on simple melody instruments have found them quite satisfactory when employed in the classroom as a midway stage in approaching notation.

In any event, those who are convinced of the practicability of converting notation into tones *without* reference to an instrument (other than getting the pitch) and who subscribe to the disciplinary value of this rigorous approach, will surely admit it requires strength of intellect and a modicum of innate musical ability. The widespread raising of scholastic requirements tends to weed out those lacking intelligence, but nothing can guarantee the essential spark of musicianship. Admitting ours to be a highly specialized subject, and that individual differences must be acknowledged, we must concede the existence of a few otherwise able and energetic students who will never acquire the skill necessary to handle their own classroom music efficiently.

It is well to expect that differences in talent and interest will be more divergent among elementary education majors than among music majors. With the latter, the very decision to specialize in music attests to a degree of skill and interest. Some college professors may con-

tend that if music is part of an elementary education student's job, it is her responsibility to get interested and perhaps even to get skillful, but it is out of the question to demand that she get genuinely talented.

Pessimists say the time has come to admit that elementary children are incapable of learning notation, except at too great an expenditure of effort and frayed nerves. Many know perfectly well that average children *are* capable, and with a reasonable output of time, but let us momentarily resign ourselves to an exclusively rote-song program. This stern fact insistently remains: to teach these rote songs it is still necessary for the *teacher* to read notation; it is a skill which she simply *must* acquire, unless she plans to surrender completely to the phonograph method or to bog down in a tiny repertory she learns by rote to perpetuate year after year.

Begin Rote Songs

To my mind the most logical way of presenting notation to these students is by taking them through the same steps that children encounter in the elementary music program, with material taken largely from school songbooks. I begin by teaching several songs by rote, including two or three singing games. Then the students *experience* the playing of sounds of various lengths with rhythm-band instruments. After hearing some play, say, two sounds while others play one, the statement "two quarter notes equal one half note" is immediately meaningful. The transition from rote songs to simple reading material using quarter, half, dotted half, and whole notes is a critical but not difficult step. It is wise to use many of these easy songs, advancing until they are read fluently. I then proceed according to the order which various songbook series almost unanimously follow in taking up notation problems, the pedagogical sequence of which seems unassailable: eighth notes, dotted quarter notes, sharp chromatics, flat chromatics, minor mode, part-singing, 6-8 time, dotted eighth and sixteenth rhythm, and triplets. Each new problem is drawn from a song learned by rote, often something familiar long be-

fore college entrance; for example, "Long, Long Ago" as an approach to eighth notes.

I believe in a *syllable* approach, out of firm conviction that no other can possibly work, but I also believe the text should be employed just as soon as the tune is in hand. Letter-names can be learned after achieving skill with simple reading material. Discussion of the defective singer (monotone) is meaningful when letter-names are familiar. Incidentally, I find that students respond to the defective-singer question in a manner sympathetic toward the child who is unfortunate enough to be so encumbered. Many already know this is a problem for the first- or second-grade teacher, and are relieved to learn that it is rather readily curable. Discussion of rhythm band, folk dancing, singing games, rhythm-play, and listening work can come later, interspersed with more advanced song material.

Unless the elementary teacher is instructed in methods of presentation, any skill achieved will be bottled up inside her. My own procedure is to teach methods side-by-side with learning music itself. I realize there are many in hearty disagreement with this plan. The desirability of instruction in notation preceding methods by several years is undeniable, but it still remains pertinent to point out the limited time allotted music in the average elementary education curriculum. A tendency exists to teach others in the same manner we were taught, so why not capitalize on it?

If instructed in a down-to-earth, practical manner which can eventually be taken directly into their classrooms, elementary-teachers-in-the-making react to their music course with gratifying enthusiasm. It affords them that welcome "break in the day" which music will supply to the children they will later instruct. It is easy to inject varied activity into any meeting of such a class; hence the minutes slip by quickly. College faculty members are used to such comments as, "I never realized there was as much to music as there is," and "I never thought I would learn to read music, but I've done it!" The humility of the former is in itself wisdom, while the second strikes me as the epitome of the meaning of growth. ▲▲▲

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RNAL

The Failing of Specialists

IRVING H. KAFKA

A SINGULAR quality of most specialists is their inability to view their respective fields in and as a totality. On the positive side each is usually well acquainted with his specialty. The ophthalmologist is an expert in pathology relating to the eye. He may be an excellent refractionist as well. The measurement expert is skilled in the administration and scoring of tests. He may even be able to make fair predictions based upon these tests. We can assume too that the music specialist is adept in whatever aspect of music he chose for himself. *But*, have they all truly earned the titles which their credentials so readily bestow upon them?

It seems that as we acquire more knowledge it becomes more and more likely that we will rely upon specialization. One has only to view the manner in which philosophy has been broken down into astronomy, psychology, biology, and so forth, and these in turn compartmentalized into special branches, to realize that specialization has become a necessary concomitant of historic events.

Now there is nothing wrong with specialization per se. What is wrong is the attitude of the specialist which permits his specialty to become somewhat exclusive and detached from other aspects of his very life, let alone his field. This preoccupation with but a single item will make the specialist as narrow in outlook as his specialty is in scope. It is as if the arm suddenly told the body that it was the most important and indispensable member of the whole physique. After all it can manipulate objects, it delivers food to the mouth, it can defend the body, and

so forth, never conceding that it is a mere appendage to serve the needs of the entire organism, and that it, as a reciprocal organ, is dependent to a great extent upon the brain, viscera, blood, nervous system, and other parts.

Intra-dependence is very well illustrated in the orchestra. I have played with enough symphony orchestras to know that the most difficult dynamic to achieve in the orchestra is the *pianissimo*. A *fortissimo*, by comparison, is never difficult to get. Is it because the instruments are not capable of playing *pianissimo*? Hardly. Each member of that orchestra wants to let the conductor, the audience, and his colleagues know that he is there. He is like the arm telling the body that he is the most indispensable member of that body. Does he ever think in terms of the orchestra as a totality for the purpose of making effective music? I do not think so. He is not there to serve the purposes of the orchestra or the music, but, rather, he uses the orchestra and the music to suit his own needs and purposes. He has spent hours practicing his instrument and he wants people to know it; such fine tone and technique shall not go unheard and wasted in an orchestral *pianissimo*.

When this instrumentalist learns to yield to the demands of the music and can acquire some perspective as to his relationship in and to the orchestra, we might begin to consider him a musician. Until he has earned that title he should be recognized for what he is—a music specialist specializing as an instrumentalist.

The measurement expert, not unlike the instrumentalist, is inclined to want to demonstrate the technique which he has acquired

through practice. This is fine providing that his faith in psychometric measures is matched by his faith in reputable “schools” of psychology which criticize measurement. Measurement, as it exists today, is not the alpha and omega of evaluating the traits of human beings, as some would have us believe. Though there are many measurement experts who will be the first to deny that measurement in and of itself is the sole agent which may evaluate human traits effectively, they nevertheless believe themselves in practice.

Many leading figures in the world of music have derided the work of Carl E. Seashore. If his detractors had really understood him they would not have been so hasty in their name-calling. Here was a man who truly earned the title of psychologist. He did not rely solely upon mechanical testing measures to pass judgment on the musicality of individuals. He advocated auditions and a study of each individual's case histories in addition to the Seashore Musical Battery. He never pretended to predict (in the psychological sense) without the addition of other aids and materials. He objected to the idea that a musician should be trained only in his own art. Let us see what he had to say about the “whole man.”

Like the craze of parents for developing precocity, the blind onrush among educational guides today is often too narrow in the follow-up of a specific talent. Measurement should always be evaluated in relation to the man as a whole; all guidance should be made, not only with the objective of developing the whole man, but by giving special recognition to marked capacity for achievement in fields other than music, in order that there may be a wholesome development of the artistic nature of the individual as a whole.

Irving Kafka lives in Pearl River, New York, and is Bandmaster at the Rockland State Hospital.



CAN YOU STACK THESE?



Here are the names of twenty composers of piano or violin compositions.

Suppose you want to listen to works of these composers in the order listed, beginning with No. 1, Liszt.

Can you regroup the titles so that the selections will follow one another in the same order as names of the composers?

Several of the titles were used by more than one composer, but the composer listed is the one most closely associated with the title.

TITLE	COMPOSER
20 Clair de Lune <i>f</i>	<i>a</i> Leschetizky
19 La Campanella <i>s</i>	<i>b</i> Balakiref
18 Rakoczy March <i>j</i>	<i>c</i> Schubert
17 To a Wild Rose <i>m</i>	<i>d</i> Bach
16 Mia Teresita <i>S</i>	<i>e</i> Handel
15 Valse Triste <i>J</i>	<i>f</i> Chopin
14 Cradle Song <i>O</i>	<i>g</i> Raff
13 The Maiden's Wish <i>C</i>	<i>h</i> Debussy
12 Two Skylarks <i>g</i>	<i>i</i> Weber
11 Harmonious Blacksmith <i>L</i>	<i>j</i> Liszt
10 Kreutzer Sonata <i>X</i>	<i>k</i> Grieg
9 The Erl King <i>C</i>	<i>l</i> Sibelius
8 Prophetic Bird <i>m</i>	<i>m</i> Macdowell
7 On Wings of Song <i>q</i>	<i>n</i> Schumann
6 Islamy <i>B</i>	<i>o</i> Brahms
5 Peer Gynt <i>R</i>	<i>p</i> Berlioz
4 Chaconne <i>d</i>	<i>q</i> Mendelssohn
3 Invitation to the Dance <i>A</i>	<i>r</i> Paganini
2 Cavatina	<i>s</i> Carreno
1 Ricordanza	<i>t</i> Beethoven

(Answers on page 37)

MOZART

Stanton A. Coblenz

Mozart, with all his enchanter's melodies
Belittled or exploited or unknown,
Had no illuminating lens that shone
On the dark face of coming centuries.
How guess his serenades and symphonies,
Not in the halls and palaces alone
But from queer disks with an orchestral tone
Would move enamoured hosts beyond the seas?

Foretelling not time's hidden tools to make
The dreams he dreamt a portion of mankind,
He toiled most ardently for the song's own sake,
And like all rare creators, stumbled blind
To ultimate fate, stirred only by the ache
Of the rich gifts he godlike flung behind.

THE SPECIALIST

(Continued from page 29)

finding outlet in various arts, and that the artistic nature may not become top-heavy. The exclusive cultivation of a marked talent has often proved the ruin of the individual as a person, in relation both to himself and to society. . . . While high specialization may be encouraged, it should be planned in relation to its effect upon the bodily, intellectual, moral, social, esthetic, and religious nature of the individual as a whole.¹

If you were to ask the music specialist the same question you might ask of any specialist, namely, Why do you not delve into some other branch of your field?, you would be likely to receive an answer such as this: I would prefer not to be a "jack of all trades and a master of none." This is a poor rationalization for a general over-all unwillingness to explore or to learn new facets within the field. The music specialist will spend hours over an inconsequential technical detail, yet will not spend ten minutes trying to understand the nature and principles of sound. If he plays a stringed instrument it is pretty difficult to get him to listen to a singer or a woodwind quintet. If he is a theoretician he may dissect and analyze a composition to the point of giving up some of the aesthetic interest it may have once held for him. If he reads poetry the chances are that he will fail to see the subtle relationships and analogous details of these two arts. He may know relatively nothing about the history and development of his own instrument or the period which gave birth to the particular composition he practices. He knows that music is used in the church, but does he know the history of church modes or the influence of the church in the development of his art? How much does he know about the effects of music and its influence upon behavior? If he is a wind instrumentalist has he ever tried to play piano or some other instrument? Has he tried singing and composition? Does he know anything about the development and function of primitive music? One may very well suggest that it is perhaps unnecessary to do or to know

¹ Carl E. Seashore, *Psychology of Music* (McGraw-Hill Book Company, Inc., New York, 1938), p. 297.

some of the things suggested above. One may even remark that as long as one achieves success in one area, there is no necessity to explore or learn new tricks, since there is enough to learn about one instrument. On the surface this might sound like a valid argument. However, one does not insist that the specialist is to adopt a regimen; that so much of his time is to be concerned with the science of sound, so much of it with choral music, a little more time in ensemble playing, a little time with music history, some more time allotted to the psychology of music, and so forth. The specialist reserves for himself the right to choose those aspects of his particular field which sound plausible in terms of the relatedness to his specialty, the functional applications he may make of them, his own interests, etc. He often does not take the time or create for himself the incentive to pursue and evaluate other related materials—materials that may cause him to moderate, and perhaps even to shift, some of his emphasis. The alternative is to remain in the rut and suffer intellectual hardening of the arteries.

LIVE WITH IT

(Continued from page ??)

tremendous range. In addition to her remarkable voice she had the dubious reputation of being able to produce the most blood-curdling scream ever heard in the town. One night, preceding an important performance of the choir, entered in competition, the director took her aside and said, "We've got to do something. Everyone is so nervous about this thing we won't be able to sing for sour apples. We've got to get their minds off themselves or we're ruined! Scream, Eleanor, scream!" Eleanor did. After the ensuing bedlam, there was laughter and then calm.

Some performers make a practice of releasing nervous tension through a physical activity before curtain or recital time. One English actress jumps up and down and dances. An actor of my acquaintance tears paper to bits.

It is a well-known practice among many concert choirs to have a brief period of "gymnastics" preceding performance. Some of us have learned the hard way the wisdom of

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Use blank on page 14.

such pre-concert exercises.

Directly preceding an important broadcast of one of my University of Denver choirs a soprano fainted. A pre-med student in the tenor section was immediately at her side to give aid, and the performance went on at the time scheduled. That tenor reminded me that flexing the knees and moving the arms and head increase circulation and relieve nervous tension—a practice we followed thereafter.

Relaxation may sometimes be induced by conscious diaphragmatic breathing. One actor mechanically takes three deep deliberate breaths just before his cue.

Admission that he is tense sometimes helps a performer to cope with his problem. I recently heard a minister say that the nervous bridegroom is his eternal problem. Some suffer more than others, of course. He says that inviting them to talk about their nervousness is usually helpful. Fearing one young man's knees would fail to support him during the ceremony, the minister found it necessary to apply the psychological treatment quickly.

"You're nervous, aren't you?" was the first question, and on receiving the affirmative answer, he continued with questions such as these: "Do you really want to marry Jane? Do you love her? Are you afraid of life with her? Are you afraid she'll leave you at the altar? Are you afraid you don't look well today? You need not worry. You're the handsome groom! Is there any reason you shouldn't marry Jane; that is, are you keeping something important from her? Are her parents willing for her to marry you? Can you support her?"

After a little while, the groom, who had answered all the questions satisfactorily, with a fervent avowal of his devotion, admitted there was no earthly reason for his nerves. None at all! The tension was eased and the situation was saved.

Putting the lid on one's nerves and failing to acknowledge their presence at all is *not* the answer.

Ben Greet, an English actor-manager, came upon a young inexperienced actor one night just before curtain time, and found him consumed with nervousness.

"Why are you nervous?" he asked abruptly.

"I don't think the audience will

like me," was the man's answer.

"The responsibility for all performances is shared by actors and audience alike," said Mr. Greet. "You have a lot to give! They have a lot to give! That combination ought to assure success!"

Judy Garland is quoted in a national magazine as having said, in regard to her relationship with her audience, "I've discovered that no matter how much you give, you always get back so much more."

One fine play director says to the young people whom he coaches "Never think, 'Am I going to do O.K.?' but rather, 'How am I going to get the audience to listen and understand?'" This attitude he emphasizes at all times, but he admits he pushes it when students are in rehearsal for plays which may tend to be obscure in meaning or those that might rouse the audience adversely if the full meaning is not clear. The idea foremost must be, "How can we put the idea of the play across? *Not* how am I, the actor, going to do?"

Put at Ease

It is said that Franklin Roosevelt, when a woman who was introduced to him was so frozen with fright that she couldn't say a word, came through with a comment something like this: "Sometimes when I meet new people I'm frightened to death. But I think that probably they feel the same way, so I try to put them at ease." Placed on that fifty-fifty basis, the woman relaxed and could talk.

The choral director who is nervous before a performance may benefit from the philosophy of Olaf Christiansen, who once said, "When a conductor acknowledges initial applause, he says in his bow, 'We shall try our best through music to give you what you feel, what you would say, if you were trained singers. We are your servants. We shall try to repay you for being with us.'"

A teacher of dramatics in London has often said to her students, "If you have gifts, and those gifts give pleasure, use them, for they are Thanksgiving hymns."

The listener, then, should be up-
permost in the performer's mind—
his reception of the offering, his
pleasure. The performer is the chan-
nel through which joy is given.

But suppose the young amateur scheduled to appear on a recital or in competition fears he cannot give pleasure because of his inadequacies. That is an humble and admirable characteristic to a point, though not conducive to the relief of stage fright. Such a person should be encouraged to recognize the merits of other performers; to acknowledge how good they really are. But he should be reminded that he would not be appearing if his coach had no faith in his ability to give pleasure. Also, he should be made to realize that no two people are alike; that he is an individual with a certain talent peculiar to himself. No two voices or styles of playing are alike any more than two thumbprints are. That person can give something that absolutely no one else can! What he may not possess in mechanical achievement may be compensated for by a more pleasing quality and a more satisfying interpretation.

Some teachers have found that confidence and encouragement may be conveyed to a student by placing a hand on his shoulder or arm just before he "goes on." It has the same effect as the slap on the back a football coach gives a man as he runs him into a football game.

Some beginning students have found that placing their hands on familiar objects—say a chair back or music rack — preceding a performance gives them a feeling of stability.

If a student has failed miserably in a performance because of stage fright (or for any other reason) he should be encouraged to accept the earliest invitation to appear again to erase that feeling of incompetence.

The story is told in England of a charming young girl who was about to be presented to Queen Victoria. The occasion was so demanding that she shook from head to foot with sheer fright. When she finally curtseyed before the queen her churning stomach could stand the strain no longer. At the worst possible moment, to her horror, she was the victim of overpowering nausea. Sensing the complete devastation of the girl, who would always remember her meeting with the queen with unspeakable humiliation, Victoria sum-

mended her to reappear as soon as she had regained her composure. The second time the girl's nervousness was gone; she was poised, confident, and deeply grateful to the queen for this second chance.

From one standpoint, perhaps, fear isn't such a bad thing as it appears to be. At least one aspect of it is good. The famous novelist and public speaker I. A. R. Wylie admits that, for her, fear is a "stimulus, a shot-in-the-arm" without which she couldn't do her best job. She says that she is prone to agree with experienced actors, singers and public performers in general who feel that "unless they are on the verge of panic they are not likely to give a good performance." She sums up her case by saying fear is a sort of key to our reserves.

One performer of my acquaintance who has appeared before audiences on three continents says that no one, no matter how good, can depend wholly upon himself. This gentleman always precedes each performance with a little prayer, a quiet appeal for divine help. ▲▲▲

THE TREES SANG

(Continued from page 7)

program bringing good music to its residents. The library holds weekly concerts of recorded music which function through the use of a loudspeaker set up in one corner of the library's music room. The records are contributed by friends of the library, from their own personal collections.

The Public Library of Cleveland, Ohio, has also entered the ranks of the libraries serving the music fans of their communities. It has instituted a project of "musical evenings," at which the unprofessional musical talent of the Cleveland area are given a chance to perform before a daily attendance of about 200 people.

Other cities, both large and small, have climbed aboard the library music-education bandwagon. The Washington, D. C., Public Library, during the summer months holds special outdoor music programs similar to those in Bryant Park, New York, except that Washington's pro-

grams are augmented by the showing of films or slides usually connected in some way with the music selected for that particular day.

Other libraries present music discussion forums and folk song programs. In Cleveland, special courses in music appreciation are given. In New York, record clubs have been formed, and public record concerts are also being operated by the Public Libraries of Denver, Colorado, and Portland, Oregon.

All this is part of the over-all idea of the public library system, working with the record companies of the country, to eventually institute in every town and city in America a "music for the masses" project in line with the individual community's capabilities. The August, 1951 issue of *Record Retailing*, the recognized organ of the American record companies, more or less clarified this great venture by stating emphatically that, "If your city or town has a centrally located park or square there is no question that such a program can be provided."

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KEYED BUGLE

(Continued from page 17)

phia's noted Johnson's Colored Band. Many of these played the high E-flat soprano bugle.

Greatest of all bugle players was New England's redoubtable Edward Kendall (1801-1861), whose skill did much to help American musicians gain high regard abroad. W. C. White tells the following charming anecdote of Kendall's trip to England in the 1850's.

One day in London in the 1850's, a Yankee of rather unpromising appearance answered an advertisement for a bugle player in one of the regiments of guards. The bandmaster hinted that only well-qualified players were wanted, but told him he might show what he could do at rehearsal the next day. Kendall came with his bugle under his arm, and took his place in the band amid the smiles of the other musicians. The rehearsal began with a new piece, in which a difficult solo passage for the clarinet occurred. The clarinetist failing to play it satisfactorily prompted Kendall to ask permission to play the part on his bugle, calmly insisting that he could play the solo "without winking." The bandmaster finally allowed Kendall to try, but assured him that he would only make himself ridiculous. Raising the bugle to his lips, Kendall began to play; hardly a dozen magical tones had fallen from the instrument before every member of the band gazed at him in astonishment. A burst of applause followed the conclusion of the solo, and Kendall, smiling, lowered the bugle from his lips. The bandmaster grasped his hand and said, "Who are you?"

"My name is Kendall," said the stranger, quietly.

"What! Edward Kendall, the famous American bugle player?"

Kendall became the feted guest of the band, the members of which strove to make amends for their ungallant conduct.¹

It might be interesting to examine this strange instrument more closely. According to the specifications of his British patent of May 5, 1810, Halliday added "five keys to be used by the performer, which, together with its five original notes, render it capable of producing twenty-five separate tones in regular

progression." A sixth key was added, then a seventh; at the height of its development we find a keyed bugle with ten keys, three of these being trill keys. The keys were of brass, fitted with patent pads; the bugle itself was usually made of copper. Halliday's original bugle was built in C. Although bugles have been found built in various keys, the most popular models were those in C and B-flat, and a soprano-model in E-flat. Most popular type was the six-keyed bugle, which had the following completely chromatic range:



According to a fingering chart dating from around 1835, the player operated the six keys with the thumb and first finger of the left hand, and the thumb, first, third, and fourth fingers of the right hand.

What kind of tone-quality did this curiously hybrid instrument, so popular in its heyday, contrive to offer? An amazing divergence of seemingly authoritative opinion besets the would-be researcher into this tantalizing question. On the one hand we have the opinion of modern, living authorities on musical instruments: these people consistently hold a low estimate of the keyed bugle. We find Nicholas Bessaraboff, indefatigable cataloguer of the famous Leslie Lindsey Mason collection of musical instruments in the Boston Museum of Fine Arts, writing in 1940:

The keyed bugle has a very uneven scale as regards tone-color, and is difficult to keep in tune. A good musician can play a key bugle in tune, but he cannot improve the tonal qualities of the tube when it is shortened by the keys being placed close to the mouthpiece. Therefore, the principal defect of the key bugle was the uneven tone-color of the scale, which produced the impression that the instrument was out of tune. This defect could not be remedied.²

Quite in accord with this opinion is that of another well-known living

¹William Carter White, *History of Military Music in America*. Exposition Press, New York, 1944.

²Bessaraboff, N. *Ancient European Musical Instruments*. Boston, 1941.

authority on band instruments, W. C. White, long-time bandleader in the U.S. Army and Director of Music at the Army Music School in Washington, D.C., from whose book we have already quoted. White argues that the keyed bugle was built on false proportions, and insists that it was almost impossible to play well in tune. He blames the abrupt angles and crude adjustment of the key mechanism.

On the other hand, entirely opposed to the thinking of such present-day authorities as Bessaraboff and White, are the opinions handed down by nineteenth century bandmen and writers on the subject of musical instruments of their day. Major C. R. Day, British Army, whose *Descriptive Catalogue of Musical Instruments Recently Exhibited at the Royal Military Exhibition, London, 1890* is a model of its type, speaks of the keyed bugle in terms of highest praise. Day claims that it was "easy to play and tolerably certain as to intonation, and imparted a new tone-color to wind bands." Claiming that it was capable of far more than was presently (1890) supposed, he says he prefers it to any piston instrument for agility and rapid articulation.

Turning to an American opinion of nineteenth century date-line, there is the concurring view of William R. Bayley, an old bandsman active in Philadelphia band work throughout much of the middle nineteenth century. Writing in the *Philadelphia Evening Star* in 1893, on band activities in Philadelphia during 1840-90, Bayley laments the fact that the keyed bugle has gone out of use. Speaking of the "sweet, mellow tone of the bugle," he insists that no modern (1893) band instrument has its distinctive tone-quality or can satisfactorily fill its place.

Whatever opinion of its qualities we may wish to accept, it is fact that the keyed bugle, from about 1840 on in England and during the 1850's in America, began to lose its top position in the band. The cornet family, created about 1825 when French instrument makers gave piston valves to the post horn, was now coming in. In America, an ambitious young valve cornet-player from Ireland, Patrick Gilmore, a remarkably fine player on this instrument, did much to push the keyed bugle into eclipse as his star rose.

Halliday's keyed bugle is now a thing of the past, as dead as its contemporaries, the serpent and the ophicleide, but the part it played in putting the American band into the limelight as a potent musical force and as an important feature in community life should not be minimized. ▲▲▲

HALLELUJAH!

(Continued from page 23)

at the end of our hymns. I would just stop at the proper time.

"There is a phrase found often in the Psalms which expresses the idea of praise and adoration (which to me is the fundamental reason for sacred music). In Hebrew it is 'Hallelujah'; in English it is 'Praise Ye Jehovah' or 'Praise the Lord.' As far as our hymns are concerned, if we must tack something onto them, let's use fewer amens and more hallelujahs. This would, I think, help to maintain the scriptural standard of worship in song and to promote that sense of gratitude for God's mercies without which worship is meaningless."

"Hallelujah!" I exulted.

The minister laughed again.

Two Operas

1.

She was a charming Spanish maid
The soldiers were her beaux
She smiled on some, on others frowned,
At last one man she chose.

He was the idol of the crowd;
For him she cast aside
An old and faithful lover,
And for this deed she died.

2.

She was a slave in Egypt.
A warrior grand and brave,
Tho favored by a princess,
Loved only this fair slave.
While leader of the army
Its secrets he betrayed.
Condemned to death, his fate was shared
By this devoted maid.

(Answers on page 39)

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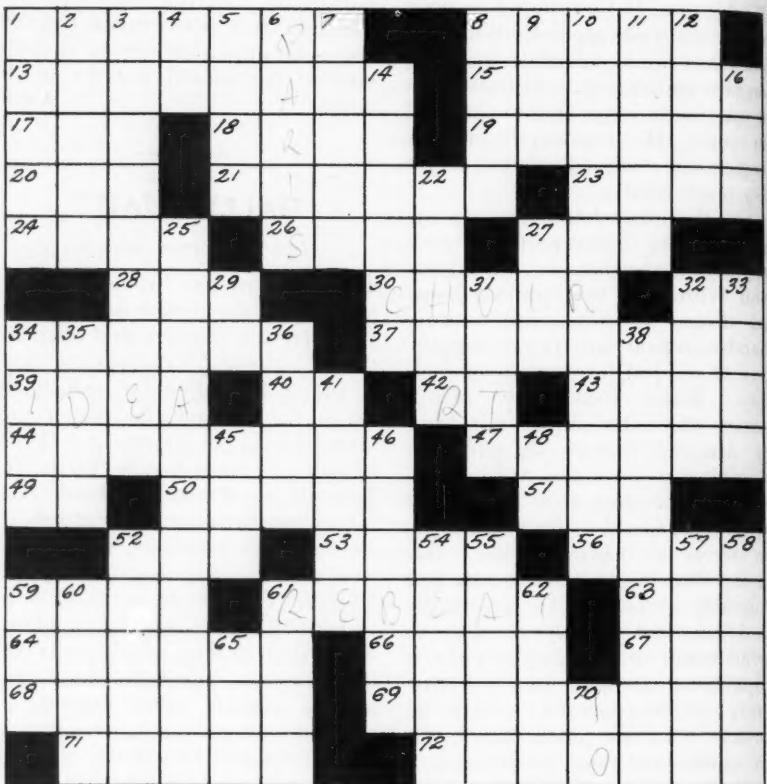
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MUSICAL CROSSWORD

by Evelyn Smith



(Solution on page 39)

ACROSS

- 1 Czech composer of *Vltava*
- 8 Japanese musical instruments
- 13 Melodious portion of an operatic scene
- 15 Used to play 72 across
- 17 Old English money of account
- 18 Leave out
- 19 Military forces
- 20 Sesame
- 21 Annoy
- 23 Saloons; Brit. slang
- 24 How a violin's strings should be
- 26 Found in the Metropolitan
- 27 Clear the throat
- 28 Complete section of a ballet
- 30 Body of singers
- 32 Without regard to time; abbr.
- 34 Swam
- 37 Cephalagia
- 39 Thought
- 40 Bone
- 42 Opposed to the left side; abbr.
- 43 Popular with June
- 44 Robert Merrill
- 47 French popular singer
- 49 Samarium; chem. abbr.
- 50 Islamic scriptures
- 52 Swear
- 53 Slav
- 55 Melodic ornament
- 59 Put away
- 61 Beat a drum again
- 63 Dove song
- 64 Grain appendage
- 66 Charles Lamb pseudonym
- 67 Exclamation
- 68 Round dances of Bohemian origin
- 69 Half a note
- 71 English concert soprano
- 72 Repositories of canned music
- 77 Hazel —, American popular pianist
- 78 Ave —
- 79 Grader
- 80 One of the four syllables used by the ancient Greeks in solmization
- 81 On the summit
- 82 French city
- 83 Aromatic seed plant
- 84 Knot in wood
- 85 Above; poetic
- 86 Type of tuning
- 87 Hatred
- 88 Member of a nomadic Arab tribe
- 89 Stick
- 90 Letter of the alphabet
- 91 What radio waves pass through
- 92 Currently most popular Russian composer
- 93 Concealed
- 94 — igitur
- 95 Kiln to dry hops
- 96 Portable shelter
- 97 Apron parts
- 98 Composer of "Cantique de Noel"
- 99 Portal
- 100 Stokowski
- 101 — drum
- 102 Pull
- 103 Habituates; var.
- 104 Syllable used for second tone of a scale
- 105 Open-weave fabric
- 106 Shoe mender
- 107 Thin mud
- 108 Form of canon
- 109 Signs indicating musical tones
- 110 Fool; slang
- 111 Fox —
- 112 Scrape
- 113 Secular
- 114 Make lace
- 115 "Come Back — Sorry!"

DOWN

- 7 Hazel —, American popular pianist
- 8 Grader
- 9 One of the four syllables used by the ancient Greeks in solmization
- 10 On the summit
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- 811 French city
- 812 Aromatic

BAND SCHOOL

(Continued from page 21)

band literature performed correctly plus an orchestral repertoire that they normally would not have the opportunity to hear. The student is required to answer pertinent questions about the program in writing, causing him to think seriously about the technical aspects of performance. Qualified students are required also to perform with the faculty units either within the band or orchestra or as soloists.

If allowed or asked to rename this school, we would like to call it the Army's conservatory of music. We make this statement because our entire course of instruction is predicated upon individual needs. Whether he be replacement or student sent from an organization to the school, at the beginning of a cycle of training he receives a Kwalwasser-Dykema Test, a Theoretical Test, Sight Singing and Dictation Test, plus a personal interview and instrumental test by the Director of Training. During the interview and audition the complete technical background of each individual is determined. The skill displayed by the Bandsman instrumentally and theoretically and his degree of aptitude determine where he begins his course of instruction. We pride ourselves in saying, "with 100 students we have 100 different levels of instruction." Each student's academic deficiencies and progress are posted in writing daily by each instrumental instructor, which information is always available to the Director of Training for evaluation. The students have learned to call this daily progress chart "the book," for it also determines the amount of passes received while at the school. In addition, we operate under the West Point Demerit System.

A complete card index file is maintained on each musician within the Command showing his skill, organization, rotation date to the ZI, etc. This helps the Director of Training to be fully cognizant of the problems of each band within the Command.

Of course the one phase we cannot adjust or control is the 3 months training cycle, for it is impossible to teach in 3 months what it takes 3 years to accomplish. As stated on the

back of our recent graduation programs: "It is realized that you are not accomplished musicians after the time you have spent at the school; however, playing habits learned will always benefit you in your performance if you continue to work on them after reaching your unit."

The Bandsmen School works directly under the Chief of Special Services, United States Army Europe, Nuernberg, Germany. The present Chief of the Entertainment Branch of which the Army Bands are a part is Major H. H. Copeland. A Regular Army Bandleader also, he is understanding and is able to assist the school and the bandleaders a great deal.

Music in this era is fast becoming an art not only enjoyed for the moment, but also understood in a deeper sense and appreciated for its permanent spiritual values. If we, as army bandsmen, are to accomplish our mission of furnishing music which will spiritually benefit the soldier, we must acknowledge our potentialities and perform this mission in a spirit of service to those we serve.

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ANSWERS TO RECORD QUIZ

20.h; 19.r; 18.p; 17.m; 16.s; 15.l; 14.o;
13.f; 12.a; 11.e; 10.t; 9.c; 8.n; 7.q; 6.b;
5.k; 4.d; 3.i; 2.g; 1.j.

THE FUTURE

(Continued from page 19)

stract instrumental forms was exceedingly difficult. This is why, for instance, most of the works of Schoenberg's "middle" (atonal) period are either very short instrumental pieces (in which brevity simplifies the problems of unification) or vocal compositions (in which the text helps to provide unity). And it was problems such as these which led Schoenberg to develop the twelve-tone technique as a means of reinstating large form into music which no longer rested on the foundation of tonality.

Most readers will be at least somewhat familiar with the basic ideas of the twelve-tone technique: the formation of the twelve-tone row, individually different for each composition, from the raw material of

the twelve-note equally-tempered chromatic scale; the formation of the four "modes" of the row—Original, Inversion, Retrograde, and Retrograde Inversion; the availability of the eleven possible transpositions of each of these in addition to the four basic forms; the validity of each possible row-segment or of the whole row as both melody and harmony. Not all may realize, however, the tremendous amount of variety inherent in material described so schematically.

Though it is not very hard to calculate the huge number of possible melodic and harmonic combinations furnished by the technique—combinations a majority of which would have been either forbidden or used under strictly limiting conditions in tonal music—the myth somehow persists that the twelve-tone technique is "limiting" or "imprisoning" for the inspiration of a composer. Along with this misconception goes the notion that the previous acquisitions of tonality are rigidly excluded by the twelve-tone system. Nothing could be farther from the truth, as even a casual reference to Berg's Violin Concerto (based on a row consisting entirely of triads plus four notes of the whole-tone scale) shows. On the contrary, thus far the evolution of the twelve-tone technique has been, by and large, in the direction of "inclusivity" rather than of "exclusivity." This point is illustrated by a detail in Schoenberg's own development. When he first devised the twelve-tone method, he believed that the use of octave-doublings would be inadvisable because they might summon up unwanted tonal reminiscences. Later, when he discovered the possibility of reintegrating the use of tonal centers into the twelve-tone system, the octave-doublings once more found their legitimate place. For instance, Schoenberg uses them in typical pianistic fashion in his Piano Concerto of 1942.

This broadening of the basis of twelve-tone technique is especially important, for it may well be that through such a synthesis of twelve-tone and tonal techniques there will be attained that true universality which is a necessity for any international musical language of the future. Here, too, there is a parallel in the seventeenth century. At the time of the shift from modality to tonal-

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ity, the acquisitions of modality were not discarded. Far from it! We can see this in such simple illustrations as the "Phrygian cadence" and the "pure minor" (Aeolian) scale. Thus tonality preserved the universal values which modality had already acquired. And just as we would become bored with a tonality that expressed itself in nothing but reiteration of the tonic and dominant chords, we certainly would become irritated in the long run with a "twelve-tonality" that used nothing but sevenths, ninths, and tritones!

Some have feared that the practice of the twelve-tone technique might prove to have restricted value for a few central European countries only, or for just a few outstanding personalities and their disciples. Fortunately this has not proved true. The postwar international music festivals have shown that each country participating in the main stream of Western musical culture has a strongly creative group of composers working with the twelve-tone technique. Many of the younger composers have not been personal pupils either of Schoenberg or of his two best-known disciples, Berg and Webern; and this is a healthy sign, for it shows that the development of the technique is not dependent on the personal influence of these three composers alone.

"But," someone may ask, "what about all the high-ranking composers of today who don't compose in the twelve-tone technique? Doesn't that prove that the whole thing is a blind alley?" Well, we can be thankful that not all composers compose alike today (probably not even in Russia) any more than they have in other periods. Those composers who have chosen not to use the twelve-

tone technique have certainly had their reasons, and those reasons have had validity for their own careers at any rate. Thus Bartok, with his keen interest in synthesizing folk music and contemporary techniques, would still hardly have been able to achieve a synthesis of folk elements and the twelve-tone technique which seems to be their very antithesis! And composers like Stravinsky and his followers enjoy indulging in an eclectic escapism which takes the form of an imitation of earlier styles that might be called Neo-Baroque, Neo-Classical, or even (as in Stravinsky's Mass) Neo-Medieval. Whether such composers think of themselves as Romanticists or not—and Stravinsky definitely does not—this mode of escape from present problems through imitation or parody of past styles is a characteristically Romantic trait.

It remains to be seen how much restraining influence these backward glances will have on the music of the future. Certainly we have not yet reached the stage predicted by Schoenberg in his 1941 lecture on "Composition with Twelve Tones," in which he said: "The time will come when the ability to draw thematic material from a basic set of twelve tones will be an unconditional prerequisite for obtaining admission into the composition class of a conservatory." But, considering the rapidity with which the technique has developed in the approximately twenty-five years of its existence, that day may come sooner than we might at first suppose. In any event, it certainly behooves those who teach, play, write, or listen to music today to familiarize themselves thoroughly with the first steps on what may well prove to be "the road to the future."

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NOTeworthy

(Continued from page 3)

listeners posted on European summer music festivals every Sunday afternoon from 2:30 to 4:00 p.m. Commentator James Fassett briefs audiences on the background of the orchestra and festival and presents transcribed music. All this makes very good listening for the backyard traveler who wants to garden on the weekend.

PROKOFIEFF'S OPERA *War and Peace*, based on Tolstoy's famous novel, finally achieved a hearing outside Russia's Iron Curtain in early June. Staged in Florence, Italy, the production brought mixed reactions from critics. The original score required eighty cuts to compress it into a single performance instead of two as originally conceived. The first act's six scenes deal with peace, the second and third acts with war, and the entire opera is a huge spectacle with forty characters plus mob and battle scenes, all of which lead one critic to note that "events on the stage are completely unintelligible to anyone who is not well acquainted with the book." It is doubtful if *War and Peace* will ever meet with enthusiasm from dollar-minded concert managers or community opera producers.

A SEPTUAGENARIAN ORCHESTRA, featuring an eighty-two-year-old flutist who arrived on crutches, gave a concert in New York recently for "senior citizens" day. The oldsters had only a few hours in which to prepare the concert, but the seventeen-piece orchestra sprinted gaily through the Brahms *Hungarian Dance No. 5* and a march written by

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See page 14

the orchestra's clarinetist. The concert was hailed as a musical *tour de force* by the four hundred elderly persons attending the first rally of its kind ever held in New York as part of a state-wide observance.

WINNERS: *The Secret Life of Walter Mitty* in opera form won first prize for composer Charles Hamm of Cincinnati in the Ohio University Opera Workshop Contest. The opera will be performed on Thursday, July 30, at the University in Athens, Ohio. Some thirty new opera scores were submitted, with eleven states represented. Philadelphia came in first, with four from that city.

The anthem "We Sing of God," by John Leo Lewis of Aurora, Illinois, won first prize of one hundred dollars in the American Guild of Organists Anthem Competition. Claude Means of Greenwich, Conn., came in second with his anthem "Our Heavenly King." T. Frederick H. Candlyn served as chairman of the judging.

A former Illinois resident, Robert Wheeler Mann, now living in Rome, Italy, added fame to the list of Midwestern composers by winning the Sixth Annual Friends of Harvey Gaul Composition Contest with his one-act opera, *The Little Prince*. He received four hundred dollars prize money.

The special hundred-dollar award for a composition for two harps, offered by Mrs. Albert F. Keister in memory of Harvey Gaul, the late Pittsburgh composer, was given to Charles Haubiel of Brooklyn for his composition entitled "Etude."

The National Music Council received the Henry Hadley Medal for distinguished service to American

music from the National Association for American Composers and Conductors. Awards Committee Chairman Richard Bales made the presentation at the Association's annual reception and concert in New York. NMC president is Howard Hanson.

Winner of the Horn Club of Los Angeles competition for a composition scored for from eight to twelve horns was Albert Harris, Los Angeles radio and film composer who recently also won the Ernest Bloch international award for choral composition. Harris received a prize of two hundred dollars for his composition "Theme and Variations" for eight French horns. Peter Jona Korn, composer and conductor of the New Orchestra of Los Angeles, also won two hundred dollars as the prize offered by Joseph Eger for a composition featuring solo French horn. The Korn composition was a sonata for horn and piano. More than eighty entries were submitted in both contests, including such unusual instrumental combinations as horn and organ, horn and bassoon, and horn, piano, and oboe.

IN HAWAII

(Continued from page 12)

normal school students in music education, but funds and facilities are limited. This year a music consultant was appointed for the Territory, and Mrs. Marjorie Shadduck has been very active with music workshops at the elementary level on all the islands. The teachers want to do a good job with music education, but lack the know-how. As the teacher-training program improves at the University, and as the Department of Public Instruction becomes aware of the worth of a

good music-education program, general improvement will take place. The future is bright for music in the islands, and the spirit is wonderful.

Were we crazy to go to Hawaii? We came home poorer in pocket-book (exchange teachers must pay their own transportation costs) but rich in vital experiences and friendships which widened our horizons. I am convinced that music education can be a powerful factor in the development of good citizenship, that people of all races and religions can live and work together harmoniously, and that because of this experience, I will be able to do a better job of music education in my own school.

TWO OPERAS' ANSWER

1. Carmen

2. Aida

SOLUTION TO CROSSWORD

(See page 36)



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MUSIC QUIZ

1. By what other name is the bass clef known?
2. A *partita* (in the usual sense) is a part of what larger musical form of composition?
3. The basset horn, a favorite of Mozart's, was a member of what family of instruments?
4. Can you identify the contemporary American composer pictured below?



5. What is the lowest written note that can be assigned to the alto saxophone?
6. What is the instrument played professionally by Georges Enesco, composer of the two well-known "Roumanian Rhapsodies?"
7. Which two of the following composers never married? Handel, Mozart, Schumann, Brahms

8. In what field of musical writing did the late Henry T. Burleigh gain particular distinction?
9. What was the nationality of the noted nineteenth century concert pianist-composer, Louis Moreau Gottschalk?
10. Name the "lady bountiful" of chamber music in the United States.
11. With what instrument would the following technical terms be identified: Great; Echo; Diapason.
12. Who wrote the words and music of "Long, Long Ago"?
13. Which brass instrument has a funnel-shaped mouthpiece, as distinguished from the hemispherical mouthpieces of other brass instruments?
14. What famous concert hall has a rule against dance performances on its stage?
15. The movie, "A Song to Remember," was based on the life of what famous composer?
16. In what symphonic work by Berlioz is the viola given unusual prominence?

17. What American composer wrote the ballet "Skyscrapers"?

18. "Rocked in the Cradle of the Deep" is an old favorite with bass soloists. Its English composer wrote the song while on a visit to the United States in 1839. Can you give his name?

19. From what symphony by what composer is the following theme taken?



20. What French composer lost his life in a fall from a bicycle?

1. F clef	2. Suite	3. Clarinet	4. Waller Pistor	5. Bass-bar below Middle C	6. Violin	7. Handel, Brahms	8. Negro spirituals	9. American	10. Elizabeth Sprague Coolidge	11. Oregon	12. Thomas Hayes Bayly	13. French horn	14. Town Hall, New York City	15. Chopin	16. Harold in Italy	17. John Alden Carpenter	18. Joseph Philip Knight	19. Mozart's Jupiter Symphony	20. Ernest Chausson
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NEW FACES

(Continued from page 2)

becomes Chairman of the Board of the Associated Male Choruses of America, Inc., with Luman A. Bliss of the Dow Chemical Company taking over the presidency.

Normand Lockwood moves from Yale University to Trinity University, San Antonio, Texas, as Chairman of the Department of Music there. . . . Richard W. Ellsasser leaves his position as organist-choir director of Los Angeles' Wilshire Methodist Church to devote all of his time to concertizing. . . . University of Mississippi adds Parks Grant to its music education faculty next fall.

HAVE YOU MET—?

The Dispenser of Musical Light. You'll recognize her—a spinster on the wrong side of fifty. She constantly laments the fact that "the younger generation" does not appreciate the lovely "classical" selections she dishes up in her classes, which she assures them are "the better things," "the great masterpieces"; for example, Rubinstein's "Melody in F," Drdla's "Souvenir," Elgar's "Salut d'Amour," Nevin's

"Narcissus." She can tell the prettiest stories which are "behind" these ditties; to her *every* piece of music tells a story or has a story behind it. She is a great advocate of adding doggerel to instrumental themes, under the rosy conviction that it has a tremendously beneficial effect on "appreciation." Neither she nor her classes are respected, and she simply *cannot* understand why.

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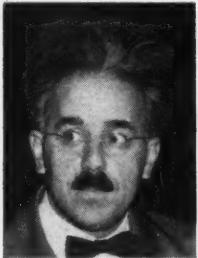
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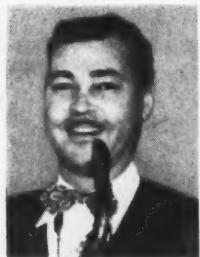
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